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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 47 titles deal with a variety of topics, including the following: (1) television and attitudes about crime, (2) attitude measurement in marketing communications, (3) soap operas and liberal education values, (4) the existence of societal stereotypes of persons over 65 in magazine advertising, (5) families and television, (6) Egypt's role as a major media producer to the Arab world, (7) television coverage of United States House and Senate committee hearings, (8) the influence of positive television portrayals on children's behavior and attitudes toward the physically disabled, (9) attitudes toward women in television management, (10) America's first National Public Radio network, (11) radio drama, (12) film study in secondary schools, (13) the creation and production of three television situation comedies, (14) advertising as an anticompetitive device, (15) aging and communicaton, and (16) federal regulation and cable television. (HTH)

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MASS MEDIA USE AND POLITICAL ORIENTATION AMONG RESIDENTS OF SELECTED SOUTH AMERICAN SQUATTER SETTLEMENTS

Order No. 8021397

BALES, FREDERICK VINCENT, PH.D. *The University of Texas at Austin*, 1980. 172pp. Supervisors: Joseph Taylor, Jorge R. Schement

The study examined the role of the mass media in helping a selected group of Latin American squatter settlers become politically oriented. A special focus concerned the possible link between media news consumption and a feeling of political efficacy, i.e. a feeling that political activity on the part of individuals can make a difference. Two intervening factors also were analyzed: political knowledge and political correlation. The concept of political correlation was derived from literature which suggested that after using mass media and becoming aware of political issues individuals would arrive at attitudes and opinions about appropriate responses to those issues.

Three structural preconditions were satisfied before the data were analyzed. First, it was determined that the squatter settlers had the opportunity for meaningful political activity. Second, it was found that significant socio-economic progress had been accomplished by these individuals. Third, the requisite levels of mass media access and use were attained by the squatters.

The study was based upon a secondary analysis of random surveys conducted in Lima, Peru and Guayaquil, Ecuador. The survey instruments were compatible in that the Guayaquil questionnaire was adapted directly from the Lima questionnaire. A total of 422 male heads of households were interviewed in Lima, and 347 male heads of households were interviewed in Guayaquil.

TELEVISION AND ATTITUDES ABOUT CRIME

Order No. 8017829

BARRILE, LEO GEORGE, PH.D. *Boston College*, 1980. 97pp.

This thesis examines the content of television crime dramas, and the relationship of television viewing to attitudes about crime. In it I propose that television presents an ideological picture of crime and that heavy television viewers possess more conservative attitudes about crime, criminality and justice than do light viewers. The thesis contains three major parts.

First, using conflict theory and the sociology of knowledge, especially Karl Mannheim's notion of perspective, I argue that television drama depicts crime in a *personalized* way, placing responsibility for crime totally on individuals excluding the part played by the social structure, the economic system, political and social alienation. I call this bias in television dramas, the *personalized crime perspective*. I claim that it is implemented in television, as it was in previous mass media story-formulas, to screen the social system from criticism. A secondary analysis of nineteenth century American dime-novels and twentieth century gangster movies is presented to verify the existence of the personalized crime perspective in popular drama.

Second, I ask: how does the personalized crime perspective manifest itself on television? I use phenomenological sociology, especially the ideas of Kenneth Burke, Alfred Schutz, and Harold Garfinkel, to contruct a typology of heroes and villains based upon their *motives* for acting. By motive, I mean the verbalized or implied accounts of their behavior. This typology is applied to a content analysis of 57 randomly selected television crime dramas.

The content analysis shows that the criminal's motives for committing crime are nearly always personal, rarely socially connected. Greed, is, by far, the most prevalent motive of television criminals. More, the content analysis unambiguously shows that television types characters on the basis of class. Lower status characters, both heroes and villains, appear far less frequently than upper status characters. Lower status characters are disproportionately attributed irrational and emotional motives, and are disproportionately more violent and lethal in their actions. Lower status villains are more vengeaful and psychotic, while lower status heroes are more violent and brutal. The findings' imply that, by personalizing crime, by depoliticizing motives, television drama shields the social order's impact on social problems, and, by stereotyping all characters on a class dimension, television drama takes for granted and perhaps legitimizes the differences in power, prestige, and wealth in the class system.

Third, given this ideological picture of crime on television, I hypothesize that heavy viewers of television, particularly heavy viewers of crime dramas, are more likely to possess personalized beliefs about crime and criminality, and more conservative attitudes about justice and punishment than are light viewers. A survey of 147 persons selected in a quota sample based on class was administered. The survey contained 75 items designed to measure attitudes about crime, criminality, and justice; media habits and content preferences; and the social status and background of respondents. The findings from the survey generally support my hypotheses. Television viewing is positively correlated to personalized beliefs about crime and justice, and to conservative attitudes about justice and punishment. Similarly, viewers' preferences for crime dramas is also positively correlated to personalized beliefs and conservative attitudes. And although reading books is inversely related to conservative attitudes about crime, education is the only variable that, when used as a control, significantly weakens some of the relationships among media habits and attitudes about crime.

To reiterate, the research results show that: television drama depicts crime in a personalized, socially typed, class biased, and in a word, ideological manner; and, television viewing and crime drama viewing correlate positively to personalized beliefs about crime and conservative attitudes about justice.

Network television legitimizes the social order.

AN INVESTIGATION OF THE EFFECTS OF ADVERTISING MESSAGE STRUCTURE AND REPETITION UPON COGNITIVE PROCESSES MEDIATING MESSAGE ACCEPTANCE

Order No. 8015951

BELCH, GEORGE EDWARD, PH.D. *University of California, Los Angeles*, 1980. 359pp. Chairman: Professor Richard J. Lutz

During the past decade, advertisers have made increased use of explicit brand comparisons as a motivational base for their persuasive appeals. While a great deal of research attention has been devoted to examining the effectiveness of comparative advertisements, our understanding of how comparative advertising impacts on consumers is still quite limited. Most of the extant studies have been single exposure investigations which have focused on some type of hierarchy of effects outcome measure of effectiveness rather than considering the cognitive processing underlying reactions to comparative messages.

The primary purpose of this investigation was to examine differences in consumers' reactions to comparative and non-comparative advertising messages by considering the mediating responses evoked by these two types of messages and the relationship of these cognitive mediators to measures of message acceptance. Attention was also given to factors which might moderate the effects of comparative and non-comparative advertising messages including message sidedness and the individual difference variable of commitment to the brand named in the comparative claim. The impact of these factors across three levels of message exposure was also considered.

A laboratory experiment was designed to test various hypotheses regarding the effects of comparative and non-comparative messages, message sidedness, commitment and repetition on cognitive responses and affective reactions to the message. The experiment used a 2 x 2 x 3 between subjects design with type of message (comparative or non-comparative), message sidedness (one-sided or two-sided) and repetition (one, three or five exposures) as the factors. Four commercials for a new, ficticious brand of toothpaste, which were embedded in a one hour television program, served as the message stimuli for the study.

The findings from this study failed to support most of the research hypotheses concerning the effects of the different message treatments, repetition and commitment on both cognitive responses and traditional measures of message acceptance such as attitude and purchase intention. While no significant differences were found between comparative and non-comparative messages with respect to overall levels of cognitive ideation, there were qualitative differences in the mediating effects of the different cognitive response cues. Recipients of comparative messages tended to rely upon derogation of the advertiser as a strategy for processing the communication while non-comparative message recipients relied upon message related arguments as a strategy for processing the communication.

The results of this study did not reveal any differences between comparative and non-comparative messages with respect to the outcome measures of effectiveness: attitude and purchase intention. Also, commitment or prior predisposition toward the disparaged brand did not show the hypothesized effects on recipients' reactions to comparative messages, while message sidedness failed to moderate either comparative or non-comparative messages in the predicted manner. The effects of repeated exposure to the different message treatments also failed to support the hypotheses made for the investigation.

The results of this study did indicate that cognitive response measures taken after several message exposures showed a stronger relationship to attitude than those responses taken after a single exposure. This finding suggests that cognitive responses taken after multiple message exposures may be based upon a better understanding of the message (as evidenced by increased message retention) and thus reflect the result of more detailed and perhaps even elaborate cognitive processing by the message recipient. This explanation was tested against a competing perspective, which suggests that cognitive responses taken after multiple exposure to a message are reflecting cognitive justification for a performed attitude rather than mediating message acceptance, and was supported.

ATTITUDE MEASUREMENT IN MARKETING COMMUNICATIONS: AN EXPERIMENTAL INVESTIGATION OF POLARITY, NUMBER OF RESPONSE INTERVALS, AND PHYSICAL FORMAT DIFFERENCES IN UNIDIMENSIONAL, MONADIC RATING SCALES

Order No. 8021401

BELTRAMINI, RICHARD FRANCIS, PH.D. *The University of Texas at Austin*, 1980. 187pp. Supervisor: Robert A. Peterson

The question of "Does the selection of an attitude rating scale really matter in a given situation?" was addressed in an attempt to increase marketing communication practitioners' understanding of attitude measurement. Both the attitude theory literature and measurement and scaling theory literature were reviewed, and integrated in a discussion of attitude measurement. The more popular attitude rating scales used were briefly reviewed, including prior comparison research among these scales. Finally, the theoretical and methodological issues which served as the focus of this investigation were posed, including polarity (unipolar versus bipolar), the number of response intervals (five through ten), and physical format (horizontal versus vertical).

It was hypothesized that no significant differences would occur in three dependent measures as a result of the experimental manipulation of these factors. The dependent measures included the pattern of response distributions, the abilities of attitude rating scales to discriminate between two attitude objects, and the information content of the rating scale data.

An experiment was conducted to empirically test these hypotheses, in which a total of 1,296 undergraduate students were randomly assigned to twenty-four treatment groups (54 study individuals per cell) corresponding to variations in the polarity, number of response intervals, and physical format of the attitude rating scales. Study individuals were asked to indicate their evaluations of two print advertisements on a series of fifteen scale items.

Statistical and practical differences among the attitude rating scale variations were assessed in three steps. Differences in the patterns of response distributions were assessed by univariate analyses, and skewness and kurtosis coefficients calculated. Differences in the ability to discriminate between attitude objects were assessed by t-tests for correlated measures. Differences in the amount of information content were assessed by an analysis of the degree of entropy. Finally, three-way analysis of variance was applied to the skewness and kurtosis coefficients, the t-values, and the entropy values as separate dependent variables, with polarity, number of response intervals, and physical format variations as independent variables, for each advertisement. The major findings and their implications were discussed in light of the assumptions and limitations of the experimental design.

SOAP OPERAS AND LIBERAL EDUCATION VALUES

Order No. 8021766

BOND, MITZI DALE, ED.D. *The University of North Carolina at Greensboro*, 1980. 209pp. Director: Dr. Dale L. Brubaker

The purpose of this study was to examine college students' perceptions of the liberal education values mirrored in the actions and dialogue of the serials' characters, to explore the artificial relationship viewers form with characters, and to identify any uses and gratifications satisfied by viewing.

Five original hypotheses were tested concerning the relationship between amount of viewing time and artificial relationships, surveillance and reassurance, cognitive orientation, dissatisfaction, affective orientation, diversion, and liberal values score. Correlations between the independent and dependent variables and demographic variables (age, sex, marital status, ethnic background, income, major, and classification) were also examined.

H_1: The higher the amount of viewing time, the higher the liberal values ranking the viewer will assign soap opera characters.

H_2: The higher the amount of viewing time, the greater the artificial relationship between the viewer and soap opera characters.

H_3: The greater the artificial relationship between the viewer and soap opera characters, the higher the liberal values ranking the viewer will assign characters.

H_4: The higher the amount of viewing time, the greater the viewer's uses and gratifications. H_{4a}: The higher the amount of viewing time, the greater the viewer's surveillance and reassurance. H_{4b}: The higher the amount of viewing time, the greater the viewer's cognitive orientation. H_{4c}: The higher the amount of viewing time, the greater the viewer's dissatisfaction. H_{4d}: The higher the amount of viewing time, the greater the viewer's affective orientation. H_{4e}: The higher the amount of viewing time, the greater the viewer's diversion.

H_5: The greater the viewer's uses and gratifications, the higher the liberal values ranking the viewer will assign soap opera characters. H_{5a}: The greater the viewer's surveillance and reassurance, the higher the liberal values ranking the viewer will assign soap opera characters. H_{5b}: The greater the viewer's cognitive orientation, the higher the liberal values ranking the viewer will assign soap opera characters. H_{5c}: The greater the viewer's dissatisfaction, the lower the liberal values ranking the viewer will assign soap opera characters. H_{5d}: The greater the viewer's affective orientation, the higher the liberal values ranking the viewer will assign soap opera characters. H_{5e}: The greater the viewer's diversion, the higher the liberal values ranking the viewer will assign soap opera characters.

Two of the five hypotheses were confirmed: H_3: The greater the artificial relationship between the viewer and soap opera characters, the higher the liberal values ranking the viewer will assign characters. H_5: The greater the viewer's uses and gratifications, the higher the liberal values ranking the viewer will assign soap opera characters.

This study demonstrates that many generalizations about soap operas and their viewers are not necessarily true. Of the 300 students in the sample, 64 percent ($N = 192$) watched one or more soaps a minimum of once a week. Younger students watched more than older students, and single students watched more than married students. Sex, ethnic background, income, classification, and major had no effect on viewing.

A TARNISH ON THE GOLDEN YEARS: A STUDY TO DETERMINE THE EXISTENCE OF SOCIETAL STEREOTYPES OF PERSONS OVER THE AGE OF 65 IN MAGAZINE ADVERTISING

Order No. 8021552

BRADFORD, VICKY JO, PH.D. *University of Colorado at Boulder*, 1980. 215pp. Director: Professor Donald K. Darnell

The present study sought to answer two research questions: (1) What are the images of persons over the age of 65 as depicted in magazine advertising? (2) Are those images the same as or different from stereotypes held by people in American society? Content analysis was used to acquire the data needed to answer these questions. A tendency toward the following thirteen images was found in the ads: (1) Persons over the age of 65 existed. (2) Persons over the age of 65 tended to exist in an unobtrusive ambiguous state. (3) Persons over the age of 65 tended to disengage from society with limited contact with younger family and friends. (4) Persons over the age of 65 tended to be passive verbal communicators. (5) Persons over the age of 65 tended to be nondependent. (6) Persons over the age of 65 tended to engage in limited physical activity. (7) Persons over the age of 65 tended to be happy. (8) Persons over the age of 65 tended toward moderate physical deterioration. (9) Persons over the age of 65 tended to be interested in filling time and living more comfortably and/or economically. (10) Persons over the age of 79 did not exist. (11) Persons over the age of 65 tended to be male. Thus, the first research question was answered.

Next, these thirteen images were compared to eight major societal stereotypes. The following five were supported at least to some degree by the images in the ads: (1) Persons over the age of 65 are unproductive. (2) Persons over the age of 65 are disengaged. (3) Persons over the age of 65 are inflexible. (4) Persons over the age of 65 have no sex drive. (5) Persons over the age of 65 are serene. Those that were not found in the ads were: (1) Persons over the age of 65 are senile. (2) Persons over the age of 65 are dependent. (3) Persons over the age of 65 are totally physically deteriorated. Thus, the second research question was answered.

FAMILIES AND TELEVISION: AN ETHNOGRAPHIC APPROACH

Order No. 8022100

BRYCE, JENNIFER WHITMAN, ED.D. *Columbia University Teachers College*, 1980. 439pp. Sponsor: Professor Hope Jensen Leichter

In an attempt to reach a fuller understanding of the role of television in family life, the researcher took up residence with families and participated fully in all aspects of their lives. The period of residence was approximately one month per family, spread out over both school-time and summer months, and was complemented by shorter visits and informal communications over the course of eighteen months. A variety of data collection procedures were utilized, including the taking of field notes, formal and informal interviews, audiotaped recordings of family interactions in both television and non-television contexts, as well as a variety of specific procedures designed to elicit and record particular kinds of data (e.g. coded sheets for the recording of viewers' eye gaze direction while viewing).

This exploratory research illuminated a number of ways in which participation in a particular family environment is related to the use of television by the individual, as well as ways in which the television itself enters into the interactions of family groups. Using as a basis Leichter's (1978) concept of mediation, the monograph examines six dimensions of family life with respect to their potential mediative influence on television use: the physical/social matrix of the home; the timing of activities; the nature of attention; power and authority within the family; family talk; and the larger social environment of the family which includes their friends, kin, and communities. After each of these dimensions has been examined with regard to their potential mediative force, the participant families are presented as internally consistent wholes, and the mediative processes in use within the family are integrated and placed within the sphere of the family's educational schema.

This study is seen as an attempt to research with ethnographic tools the way in which the family educates its members with respect to television. Television is shown to be much more than a simple stimulus which causes behavioral or psychological effects in the individual. Television in the context of the family, enters an ongoing system of interaction, and the meaning the medium takes on for the individual is shown to be mediated by the familial environment. The results of this study point to the need for further exploration using ethnographic research models, not only in the area of television but in future studies of the educative role of the family and its relation to other institutions that educate.

A COMPARATIVE ANALYSIS OF THREE INSTRUCTIONAL TELEVISION PRESENTATION FORMATS

Order No. 8027660

BUTLER, ROBERT BYRON, ED.D. *East Texas State University*, 1980. 116pp. Adviser: William Ogden

Purpose of the Study. The purpose of this study was to determine the relationship between three instructional television presentation methods and academic achievement. The investigation was based upon research which indicated a need to improve the analysis and application of ITV production and utilization techniques.

Procedure. The subjects of this study were 287 fourth grade students who were grouped into four treatment categories each consisting of three intact classes. The first three groups were specified as experimental units and the fourth as a control group. The experimental classes received televised instruction which presented the same content to each by a different method. The three styles utilized were a lecture-demonstration format (group I), a narrated version (group II), and a still-picture presentation (group III). The control group received no instruction by television.

The classes were arranged for data collection in a pretest-treatment-posttest design. Each of the three experimental groups received the pretest, the posttest and a different treatment, whereas the control group received only the tests. The materials for inclusion in each treatment consisted of locally-produced instructional television programs in science in the areas of astronomy, simple machines and electricity.

To measure achievement in this study, data were obtained from the *SRA Achievement Series, Multilevel Edition.* Intelligence of the pupils involved in this investigation was determined by results obtained from the *SRA Primary Mental Abilities Test.* In addition, two survey instruments were constructed and administered. A *Student Questionnaire* was utilized to determine the relationship between learning and format preferences of students. A *Teacher Observation Record* was also incorporated in the study to measure student behavior while viewing experimental programs. To analyze data, the statistical procedures used were the analysis of variance and Fisher's *t*-test. To determine any invalidating factors such as interaction of testing and treatment, an analysis of covariance was also included.

Findings. The following were the major findings of the study. (1) There was a significant difference in cognitive learning noted when experimental group II was compared to groups I, III and the control group. (2) There was no significant difference in cognitive learning found among other comparisons of the study. (3) Student attitudinal preferences toward the three formats favored the narrated version first, television teacher instruction second and the still picture presentation last. (4) Pupils seemed to realize that instructional television may provide learning opportunities which are not available in the normal classroom environment. Students also indicated that television teachers often use misunderstood language which reduces learning. (5) Students believed that ITV lessons should be relevant to curricular materials being studied in class and they expressed the opinion that entertainment in ITV programming is not a necessity for learning. (6) The belief of the students in this study seemed to be strongly in favor of instructional television in schools.

Conclusions. The following are the major conclusions of the study. (1) Cognitive learning from televised instruction is more effectively produced when certain types of presentation formats are embodied in educational television programs. (2) Greater learning by instructional television occurs when viewer attention is heightened by an interesting and accepted form of presentation. (3) Teachers who are enthusiastic toward ITV produce a positive acceptance of televised instruction in their students. (4) Children may not learn effectively from a television teacher presentation even though elaborate production efforts have been utilized in the lesson. (5) Children apparently "like" instructional television, at least when they are exposed to ITV learning experiences on a consistent basis.

PUBLIC ACCESS TO BROADCASTING: A REVIEW AND CRITICAL EXAMINATION OF ACCESS ARGUMENTS

Order No. 8026780

CHIRCH, PHILLIP L., PH.D. *Northwestern University*, 1980. 266pp.

Recently, individuals and groups have sought access to mass communications media to comment on controversial issues. Usually these attempts have been requests to purchase advertising space. In some cases, media owners have refused to sell advertising space for comments on controversial issues. They argue that to refuse such requests is within their editorial discretion protected by the First Amendment.

The idea of public access to mass media is not new. Limited access is available through various channels; one which has existed in broadcasting for approximately thirty years, the FCC's Fairness Doctrine; and, more recently, under other related provisions of the Communications Act. These access opportunities are limited by the discretionary power of media owners.

Access proponents argue that there should be more access opportunities unfettered by these discretionary powers. Ownership of mass media is too concentrated, they say, and owners have a vested interest in the status quo. This alleged domination of the marketplace of ideas makes debate on controversial issues via mass communications difficult.

This study organizes and examines the arguments for and against access to broadcasting. While broadcasting is its primary focus, judicial responses to claims of access to other media are examined too. The judicial treatment of these cases demonstrates that there is no uniform legal approach to access claims. This varied approach to access is nowhere more evident than in the unique requirements imposed on broadcasters by the Fairness Doctrine.

Under the public interest standard, the broadcaster's primary responsibility is to provide for an informed public opinion, criticism of broadcasters' performance is reviewed here. The Fairness Doctrine is ostensibly designed to ensure that broadcasters present a diversity of views and voices on controversial issues of public importance; however, they are afforded broad discretion in their coverage. Critics charge that the Commission places too much confidence in the good faith of broadcasters; they say programming decisions are determined not by the public interest but by the private economic interests of broadcasters.

The Federal Communications Commission, critics state, is not evenhanded in its application and enforcement of the Doctrine; cases in which the Commission's actions raise these questions are examined.

The study also focuses on arguments concerning the adequacy of the Fairness Doctrine itself. While some critics argue that it protects the public's First Amendment interests in broadcasting, others argue that the Doctrine does not provide for the necessary diversity of viewpoints on important issues or for individual self-expression; therefore, the doctrine is constitutionally defective. Some opponents of access argue that the doctrine is unconstitutional because it infringes on the First Amendment rights of broadcasters.

Proponents of access also argue that for purposes of the First Amendment broadcasting can be deemed a public forum in which speech can be regulated according to time, place, and manner. These critics cite numerous public forum precedents in support. Opponents state that the cited cases are not analogous and therefore not applicable to broadcasting.

Arguments concerning the practical implementation and the consequences of a right of access are presented; mainly they focus on whether or not such a right would require more, or less, government intervention into the editorial affairs of broadcasters.

The administrative and judicial responses to a claim of access to broadcasting which concluded before the Supreme Court in the case of *C.B.S. v. D.N.C.* are reviewed. In that decision the Supreme Court did not silence the debate. Proposals for access are still being filed for consideration with the FCC.

A concise summary and critical examination of access arguments are in the final chapter. The study concludes that these arguments, while they do not necessarily support a claim of a right of access, do support some reform in broadcasting to meet both the requirements of the First Amendment and the Communications Act.

THE EFFECTS OF CONSUMER INFORMATION PROCESSING ANNOUNCEMENTS ON CHILDREN'S PERCEPTIONS OF COMMERCIALS AND PRODUCTS

Order No. 8024635

CHRISTENSON, PETER GILBERT, PH.D. *Stanford University*, 1980. 113pp.

Statement of the Problem. This study investigated the likely effects of a possible remedy to the problem of children and commercials, i.e., the inclusion in regular commercial programming of announcements designed to heighten children's awareness of the nature of commercials and alerting children to the necessity of evaluating commercial claims very carefully.

Methods. Children in two age groups--six to eight years and ten to twelve years--were shown one of three videotapes. In condition 1, the control condition, they saw two cartoon shows with irrelevant public service announcements. In condition 2, they saw the same cartoon shows with commercials for three child-oriented products. In condition 3, the children saw the same programs and commercials as in Condition 2, but this material was preceded by a two-minute segment containing "consumer information processing" information (CIP), information about the nature of commercials and the value of evaluating them critically. After viewing, the children were interviewed concerning their perceptions of advertising in general and their attitudes toward the products advertised in the programming they had seen.

Results. The results indicated that the CIP information improved younger children's awareness of the nature and intent of television commercials. Older children's awareness did not increase, due to a ceiling effect in the control group. Children's perceptions of the credibility of truthfulness of advertising was decreased in both age groups. Comparisons between Condition 2 (commercials) and Condition 3 (commercials plus CIP information) showed no CIP effects on behavioral intent toward the advertised products, but did show a significant lowering of children's estimation of how good the two advertised food products would taste. Evaluations of a board game were not influenced. The effects on the food products were present at both ages. Comparisons between Condition 1 (control) and Condition 2 (commercials) indicated that the commercials did not have a direct persuasive impact on the children--there were essentially no differences in product evaluations between these two treatments.

Conclusions. The study demonstrates that brief announcements conveying concepts related to the nature of commercials in general can increase awareness of advertising's intent where such awareness is absent (among the younger children) and decrease the perceived credibility of advertising as well. Further, such announcements can be applied by children to their evaluations of specific claims for specific products, although this application may depend on the type of evaluation and the type of product involved. The absence of commercial effects in this experiment indicate that the effect of the CIP information on product perceptions was limited to attitudes the children brought with them to the study, and did not consist of a nullification of immediate persuasion.

SMALL-FORMAT VIDEO AND HUMAN SERVICES: A CASE STUDY WHICH EXAMINES THE EFFECTIVENESS OF VTR

Order No. 8015653

COHEN, EMILY JANE, PH.D. *Cornell University*, 1980. 221pp.

Small-format video is used by human services professionals for documentation and for inducing participation, mediation, feedback, etc. with the assumption that it enhances and strengthens the learning process. Since this assumption is accepted largely without being tested, vtr's effectiveness should be evaluated. Existing evaluations rarely examine vtr's long-range or differential impact. This lack of broad evaluations of vtr in human services raises the question of whether the medium really constitutes a good way to inform, sensitize, and/or train people.

In order to establish the effectiveness of vtr in human services evaluations must be carried out in order to determine whether a video program has a differential impact on and is similarly interpreted by different groups of viewers. Vtr evaluations which ask more than simply what a viewer remembered provides a basis for a critical posture on policies and future direction of vtr use.

The first objective of this project was to produce an authentic video program on crime in an all-Black town. A grounded strategy of ethnographic fieldwork allowed the researcher to observe, directly participate in the community, and use the vtr equipment in an ongoing and natural fashion. This resulted in the collection of ethnographic, historical, and visual material. It also provided answers to questions about the production and validation of an authentic video program.

The second objective was to evaluate the effectiveness of the video program. A traditional pre/post test was used in conjunction with formal and informal interviewing for the impact evaluation on four groups of people: residents from the research all-Black town; respondents from another all-Black town; human service workers from a mixed town; and white collar university employees and students from a White town.

The responses of the residents from the research town indicated that the video program was authentic. The impact evaluation revealed that the program was, overall, not very effective. This was proven to be the case in the Z-score computation which was used to determine the degree of change. However, the differences among those people on whom the program had an impact are clearly along racial lines. The people on whom the program is most likely to have an impact are from the predominantly White, test-oriented group. People from the two all Black towns and the human service workers from the mixed town are likely to make only marginal shifts. Whites who are least knowledgeable about Black community and who have little direct experience with Black community are most likely to be influenced by the program and exhibit positive change. In general, Whites tend to be more influenced by the program than Blacks. This was not an unexpected difference since it is well known that ethnicity shapes experiences, values, and beliefs differently according to groups.

The human services group and residents from the research all-Black town are least likely to exhibit any change in learning as a result of viewing the video program. This can be explained by their existing awareness of an/or familiarity with issues and directions presented in the program. This means that the program is not likely to have an impact on viewers familiar with the content of the program.

The implications of this research suggest that human services may have to rethink the place and impact of vtr. Because of the enormous amount of money required nowadays to use and maintain vtr equipment, human services may first want to consider whether vtr is actually as effective as it is made out to be before using or investing in the equipment.

FEAR OF SUCCESS: REACTION TO ADVERTISING STIMULI AND INTENTION-TO-PURCHASE

Order No. 8014960

COUGHLIN, MAUREEN, PH.D. *City University of New York*, 1980. 200pp. Adviser: Prof. Conrad Berenson

Marketers have devoted considerable time and effort researching the perceptual and motivational processes of the individual in order to gain a better understanding of consumer behavior. As a result, practitioners have determined that product success is, in large part, a function of the perceived product imagery and the consumer's motivation to purchase the product. In other words, promotional strategies emphasizing important product benefits may have little or no effect on sales when the motivation to purchase is weak. This study examines the issue that a consumer's perception of an advertisement can result in an avoidance motivation negatively affecting purchase behavior.

A review of the literature in psychology on the motive to avoid success (fear of success, F_s), originally identified by Horner, 1968 is presented as a prerequisite for establishing a consumer behavior application. Previous research on the motive to avoid success was facilitated through the utilization of projective verbal cues and competition in mixed-sex situations. The studies indicated that a verbal cue representing a woman in a successful, normally male-linked, situation arouses the motive to avoid success in women. Fear of success was found to be characteristic of single, high need achievement women in situations arousing the motive.

The application of this motivational theory to consumer behavior is the subject of this dissertation. In this study, projective pictorial cues in the form of advertisements portraying varying female roles are used as stimuli to identify fear of success in female consumers. Purchase intentions are examined to study the relationship between the arousal of F_s and avoidance behavior. The avoidance behavior is defined as a negative intent to purchase the advertised product.

An "after only with control" experimental design was employed to test the hypotheses. The data were collected by personally interviewing a quota sample of 420 New York City residents. Each respondent was exposed to one of the four experimental advertisements and instructed to write a story about the woman portrayed. In addition, responses to a nine part questionnaire were also obtained from those who participated in the experiment.

Although limited by problems of sampling distribution, the results of this consumer behavior study suggest that a particular segment of women experience F_s as a reaction to an advertisement portraying a woman in a successful, atypical female role. The arousal of the motive apparently results in a negative intent to purchase the advertised product. The segment of women experiencing F_s are young, high need achievers. Although further research is needed, it is suggested that marketers might avoid appealing to this particular market segment by associating their product with a successful woman.

EGYPT'S ROLE AS A MAJOR MEDIA PRODUCER, SUPPLIER AND DISTRIBUTOR TO THE ARAB WORLD: AN HISTORICAL - DESCRIPTIVE STUDY

Order No. 8014483

DAJANI, KAREN FINLON, PH.D. *Temple University*, 1980. 291pp.

Existing facts and figures show imbalances in both the flow and exchange of media between countries, and in the content of what flows. In the Arab world, the greatest flow of media is from Egypt to the other Arab nations.

This study identifies and details what Egypt does in the area of media exports, and deals with the organization, support and control of these activities. The emphasis of this study is on the export of Egyptian media to other Arab countries, and it includes a history and overview of the role of the Egyptian News Agency (Middle East News Agency), the Egyptian film industry, the Egyptian daily and periodical press, Egyptian radio and television program exports, and Egyptian media education and training programs, which also serve non-Egyptian Arabs.

The following research question has been addressed: To what extent is media content in the Arab world of Egyptian origin, and what has led to this situation? In answering this question the researcher has tried to determine whether Egyptian media exports to the Arab world have been motivated more by profit or by politics. Thus, the study deals with historical, political and cultural aspects.

This is an historical and descriptive study. Some data were collected through interviews with key figures in the Egyptian media. The data gathered for this study have demonstrated that Egypt has, in fact, been a major media producer, supplier and distributor to the Arab world. The reasons Egypt has emerged in this position are numerous, interrelated, and vary for each medium. The two dominant motives which emerge behind the spread of Egyptian media are the profit motive and the desire to spread favorable propaganda about Egypt.

One of the major factors affecting the flow of media between Egypt and the Arab countries is political relations. This is particularly important in view of the signing of the Egyptian - Israeli peace treaty in March 1979, which has virtually isolated Egypt from her Arab neighbors. Egypt's position as a major media producer, supplier and distributor to the Arab world may now be changing.

FACTORS RELATED TO CONGRESSIONAL TELEVISION IMPLEMENTATION: A LEGISLATIVE HISTORY OF TELEVISION COVERAGE OF U.S. HOUSE AND SENATE COMMITTEE HEARINGS, MEETINGS AND DELIBERATIVE CHAMBER SESSIONS, 1955-1979

Order No. 8016638

GARAY, RONALD GENE, PH.D. *Ohio University*, 1980. 531pp. Director of Dissertation: Joseph Berman

This study chronicles the legislative development of Congressional television from 1955 to September, 1979, a period of momentous transformation in the use made of the medium by the U.S. Senate and by the U.S. House of Representatives. As the title suggests, the study defines Congressional television as any televised coverage of U.S. Senate and U.S. House proceedings.

This study's major thrust is to trace the legislative development of Congressional television to its present state by examining the motives and objectives of the numerous federal legislators who have introduced resolutions and bills on the subject during the past quarter-century. Both antecedent and parallel to a legislative history of Congressional television is a study of the political climate within the federal government and its effect on inducing Congress to employ more efficient methods of communicating with the public. In that respect, this study examines the dominance of the U.S. President in the past two decades and the reassertion of Congressional leadership in the late 1970's to determine what bearing such a shift in roles has had on Congressional use of television.

This was a descriptive, historical study based primarily on examination of official government documents. Specific documents included copies of resolutions introduced in the U.S. Senate and U.S. House related to methods of implementing Congressional television, committee hearings, reports, documents and prints emanating from introduction of those resolutions, and commission and special studies such as those the Congressional Research Service that have provided information for varying aspects of Congressional television. The *Congressional Record* served as a particularly effective source of material for tracing the chronology of Congressional television through periodic debate and commentary.

Personal correspondence and interviews with some of the principal participants in the Congressional television endeavor served as further sources of information. U.S. Representatives Jack Brooks, B. F. Sisk, John Anderson and Charlie Rose and Tom VanDusen, Special Adviser to the Canadian House of Commons, provided information through correspondence. Moreover, important data came from interviews with Joan Teague, Director of the U.S. House Broadcasting System; Don Wolfensberger, Legislative Assistant to U.S. Representative John Anderson; Jana Dabrowski, Director of Network Services for the Cable Satellite Public Affairs Network; U.S. Representative Henson Moore; Joe Karpanski, Staff Assistant to Representative Moore; and Irwin Arieff, correspondent for the *Congressional Quarterly*.

The legislative implementation of the various phases of congressional television proceeded slowly during the past fifty years, due primarily to the number of unresolved questions surrounding the possible impact television might have on the two Congressional houses. Additionally, at no time was there any great surge in either Congressional or public demand to implement any form of Congressional television. Attitudes among U.S. House members became more favorable toward such implementation, though, as "nuisance" arguments against televised chamber proceedings were diminished by advances in technologically sophisticated hardware and production techniques, as philosophical reservations were resolved, and as the practical advantages television offered toward increasing Congressional efficiency and at the same time boosting the Congressional image were demonstrated. Owing to these factors, the House opened its chamber proceedings to live televised coverage in March, 1979. What effects such coverage has had or might have on House members as well as on viewers of House proceedings is yet to be determined.

THE INFLUENCE OF POSITIVE T.V. PORTRAYALS ON CHILDREN'S BEHAVIOR AND ATTITUDE TOWARD THE PHYSICALLY DISABLED

Order No. 8022112

GLAUBERMAN, NANCY RUBIN, ED.D. *Columbia University Teachers College*, 1980. 97pp. Sponsor: Professor Patrick C. Lee

This study examined the short-term effects of T.V. programming on attitudinal and behavioral measures of non-physically disabled youngsters toward the physically disabled. The subjects were first grade children from a private school in New York City where the investigation was conducted. Preselected segments of *Sesame Street* portraying physically disabled youngsters in a positive fashion were shown to subjects in the experimental group; while the control group viewed an otherwise comparable tape which did not include children in wheelchairs. Each subject was individually pre- and post-tested on two measures: one for proxemic behavior, the other an attitude measure.

Subjects' proxemic behavior with respect to a young female confederate in a wheelchair was recorded for three tasks. Initially, subjects were introduced to a room where the confederate was already seated and asked to take a chair and sit where they wanted. Second, subjects were requested to draw a shape on the blackboard and their distance from the confederate who was seated beside the board was recorded. The third task recorded the zone the subjects stood in while doing a puzzle with the confederate at the table.

The attitude measure consisted of ten questions each with four possible answers. Subjects were shown a picture of a same sexed doll in a wheelchair and asked each question with respect to the doll. This measure was also broken into two content areas: school and social. The school domain consisted of four items, and the social domain consisted of the remaining six. These measures, however, were not independent of each other.

It was found that only the experimental group changed significantly from pre- to post-test on chair distance. For broad distance and table zone, however, there were no significant treatment group differences from pre- to post-test.

On the overall attitude scale it was found that the experimental group had significantly more positive scores toward children in wheelchairs from the pre- to post-test than the control did. On school related items the experimental subjects showed significantly more positive attitudes from pre- to post-test, but there was not a significant difference between groups on items addressing the social domain.

Sex differences were also found, suggesting that girls are more positive than boys toward physically disabled children. Since these differences appeared only on the post-treatment measures, it was concluded that girls acclimate more quickly than boys to the presence of a physically disabled peer in a wheelchair.

It appears that positively portraying youngsters in a wheelchair on television can be a useful intervention strategy for the short-term modification of behavior and attitudes of non-physically disabled children toward their peers in wheelchairs. The proxemic measure seems to be a useful way of measuring change in how much one child likes another. The other dependent measure, the attitude scale, appears to be an appropriate indicator of short-term attitude change.

THE EFFECTS OF USER CONTROLLED PRESENTATION RATE OF TELEVISION PROGRAMMING ON LEARNING COMPREHENSION, RETENTION, AND MOTIVATION: AN EXPLORATORY STUDY

Order No. 8015878

GOCHENOUR, GERALD ARTHUR, PH.D. *The Ohio State University*, 1980. 104pp. Adviser: Professor John C. Belland

This study was designed to provide an exploratory examination of the concept of compressed media as it applied to learning from television. The term "compressed media" refers to the ability to play back television programming, or other forms of audiovisual media, at various speeds determined by the viewer while using speech compression/expansion technology to enable the viewer to hear the audio track in synchronization with the visual material. Of principal interest were the effects of allowing more user control over the presentation of the material and the identification of effective design characteristics for the video equipment used for such program rate control.

At the time of the study, no video tape playback equipment was commercially available which would allow the viewer to vary the playback rate of the program while providing for compressed or expanded audio output. It was therefore necessary to select a currently available variable speed playback videocassette recorder and modify it by inserting speech compression/expansion electronics into the audio output circuitry.

The modified video equipment was then used in a study designed to test the design characteristics and capabilities of the equipment, the degree to which the equipment and the variable speed playback process influenced the motivation and attention of the viewer, and the degree to which the viewer's learning comprehension and retention were influenced by the ability to manipulate the rate of program presentation.

Subjects were selected from fourth, eighth, and eleventh grade public school students in a city school system with a student population of 13,000. Subjects were divided into two groups, those who were allowed to vary the rate of the test program, and those who viewed the program at normal speed in a traditional classroom setting. Both groups were administered a post-test following the viewing of the test program. Subjects were then interviewed concerning the program, the viewing process, and, for the rate varying subjects, the rate manipulation process. Post-test scores and interview data were analyzed, along with data obtained from observations made during the viewing process, and from video tapes of subjects made during viewing process, and from video tapes of subjects made during the viewing of the test program.

Examination of the data obtained revealed that the subjects who manipulated the program rate were more attentive to the program material, and that the manner in which they chose to view the program was very dependent upon the individual subject. This includes both the time that each subject spent viewing the program and the manner and degree to which the subject manipulated the playback rate. Examination of the interview data and the observation data pointed out the need for modifications in the playback equipment's design to improve it's useability, and also the need for more extensive subject training in the development of skills needed to effectively comprehend compressed or expanded speech. Analysis of post-test scores confirmed that the majority of subjects did learn from the test program, but there was no evidence to support the contention that learning comprehension or retention was significantly improved by allowing the viewer to control the rate of program presentation. Possible negative influences contributing to the lack of increase in comprehension and retention include, but are not limited to, the difficulty subjects experienced in comprehending the compressed or expanded audio track, manipulation difficulties with the equipment, and the fact that subjects were familiar with the content of the test program.

The results of the data analysis were used to develop design parameters useful for further study and to generate implications concerning the concept of compressed/expanded media and its future application in both public communication and in the formal educational process.

MASS COMMUNICATION AND ECONOMIC NATIONALISM IN A DEVELOPING URBAN SOCIETY

Order No. 8015203

HARDJANA, ANDRE, PH.D. *The University of Wisconsin - Madison*, 1980. 319pp. Supervisor: Professor John T. McNelly

This study investigates the relations of mass media exposure and economic nationalism--two major phenomena emerging in many developing nations in the 1970's. Three basic research questions were developed: (1) Are there casual linkages between mass communication and economic nationalism? (2) How are these causal linkages established? (3) Can these linkages be differentiated?

Concepts comparable to economic nationalism (political orientation, political radicalism, and attitude toward foreign investment) in previous studies were directly related to sociodemographic variables (age, social status, and education). These studies did not include mass communication and knowledge. But modernization and political development studies have shown that mass media constitute an agent for adult socialization in the society. For this study, therefore, a path model is developed using economic nationalism as the dependent variable with eight predetermined variables, including four antecedent variables, of which two are sociodemographic variables common in political orientation studies (age and education) and the other two are media exposure predictors recently introduced to information seeking studies (intrapersonal and extrapersonal needs for information); two independent variables, including print news media and television exposure; and two intervening variables common in political development studies (policy knowledge and sense of political efficacy).

Conceptually defined at the micro level of analysis economic nationalism is "persons' positive attitude toward or support for the government's economic policy that puts the country's interest above any interests of other nations." Being an attitude, economic nationalism is assumed to be related to policy knowledge. And policy information is assumed to be disseminated by mass media. Major hypotheses of this study, therefore, are: policy knowledge is directly related to mass media exposure; economic nationalism is directly related to policy knowledge; mass media exposure and policy knowledge significantly mediate the effects of education on support for economic nationalism. Furthermore, assuming that education being a component of socioeconomic status (SES) discriminates differently at different levels of society and that SES is associated with access to information sources, other major hypotheses are also developed: relations of economic nationalism, policy knowledge, mass media exposure, and education are greater in the low SES group than in the high SES one.

Using a set of survey data (N = 636) from Barquisimeto, a provincial capital of Venezuela, the above hypotheses are generally confirmed. Economic nationalism is best predicted by policy knowledge, which in turn is best predicted by education and print news media exposure. Moreover, the positive effects of education on economic nationalism are mediated by print news media exposure and policy knowledge. And differentiated by social stratification, the path model can explain economic nationalism in the low SES group better than in the high SES one.

The path model of this study is theoretically significant for future studies of the subject, because it shows that (1) economic nationalism is too complex to be explained by sociodemographic variables: (2) policy knowledge is vital in the process of economic nationalism; (3) disseminating policy information in the society, print news media are essential for the economic nationalism formation; and (4) the nature of mass media effects can be better understood through differentiations of media as well as social stratification.

WOMEN IN MANAGEMENT: AN ANALYSIS OF ATTITUDES TOWARD WOMEN IN TELEVISION MANAGEMENT

Order No. 8017416

HAYES, ELAYNE JOHNNETTE, PH.D. *Southern Illinois University at Carbondale*, 1980. 109pp. Major Professors: Edward McGlone and Mary Lou McCauliff

The purpose of this research was to explore attitudes toward women in television management. Women have made considerable gains in television news as reporters and anchorwomen but have failed to secure positions in top management (Abel and Rogowski, 1976). The author interviewed television stations across the United States to ascertain: (1) the management positions held by women, (2) opinions regarding affirmative action's infringement upon profit-making and special managerial training for women, (3) differential treatment in the hiring of men and women for management positions, (4) opinions regarding the necessary administrative characteristics needed for broadcast management, and (5) recommendations from general managers regarding administrative skills necessary for employment within television management.

Results indicated that women do not hold comparable managerial positions to men in television industry; general managers did not favor special managerial training for women but believed that the FCC's affirmative action program did not impede profit-making; general managers indicated that the most important characteristic for television management was dependability; the most often recommended administrative skill was the ability to understand and communicate with people. The results of this study have rendered important information for women interested in pursuing careers in television, the television industry, and university radio-television departments.

THE MOTION PICTURE THEATER AND FILM EXHIBITION--1896-1932. (VOLUMES I AND II)

Order No. 8026823

HERZOG, CHARLOTTE XOPAC, PH.D. *Northwestern University*, 1980. 466pp.

Research into the film industry has primarily concentrated on production. Where it has embraced exhibition, the emphasis has been almost exclusively economic. There have been few studies of the movie theater itself in terms of its architectural design and social function; as the place where the process of production is completed by that of consumption. It is the subject matter of this work to examine how the development of the commercial motion picture theater in the U.S. between 1896 and 1932 reflects both the growth of the movie industry and the changing role of the movies from a sideshow novelty to a major form of mass entertainment.

Using a chronological, historical approach and relying mostly on original photographs and the movie and architectural trade press as major sources, the dissertation describes this development in two sections. The first section describes the architecture, the programming and the presentation or exhibition practices of the earliest movie contexts (vaudeville theater, traveling show, circus, penny arcade, dime museum, phonograph and kinetoscope parlor, store show, nickelodeon and small-time vaudeville theater) and what these things suggest about the movies; public attitudes toward them, their status and role in the theater, their appeal as something popular, novel, and magical, and their attraction to an audience that tended to be generally transient and plebian.

The second section of the dissertation deals exclusively with the movie palace and its architecture, programming and presentation. More significantly, it emphasizes changes in these features since the earlier locales. The old brashness of huckster days was not lost but rather absorbed into a new pseudo-elegance. The popular flavor of the theater enjoyed a new distinction thanks to the veneer of a certain kind of respectibility implied in the modelling of the theater in the style of established architectural precedents. This blend, both popular and legitimate, projected an aura, a certain ambiance one could describe as "tastefully tacky" or "refined vulgarity." It also demonstrated the appeal of the theater to a more general, family and emerging semi-classless audience.

At no time during this period (1896-1932) was the film, by itself, and for its own inherent qualities, made the focus around which the theater was designed. In the early days, film was exhibited in arenas such as the vaudeville theater and the circus. With the movie palace, the film establishment became an arena for all of the same kinds of entertainment. The film may have been the dominant reason for the movie establishment being constructed in the first place, but it became simply one component among many in the total entertainment experience. With the movie palace, the theater itself and all it had to offer, including the film, eclipsed the attraction of the film alone. The film was inconspicuous but only insofar as it was integrated and blended in with the rest of the entertainment, which was in turn made to coincide with and contribute to the atmosphere of the theater as a whole. The film was subsumed by the palace itself and the sum total of its attractions. The palace became a symbol that grew up out of and contributed to a certain conception of entertainment--a world of escape and illusion, and an embodiment of more or less calculated ideas of opulence, grandeur, and the exotic. It was the site for ritual and, as much as the movies themselves were, a form of popular art.

THE EFFECT OF FEEDBACK WITHIN AN INSTRUCTIONAL FILM PRESENTING RULE LEARNING

Order No. 8018841

HURTADO, JOSE RAFAEL, PH.D. *The Florida State University*, 1980. 134pp. Major Professor: David D. Redfield

The effect of inserted feedback in an instructional film presenting rule learning was investigated. Two hundred and thirty-nine students registered for the course CHM-1045 at the Chemistry Department of Florida State University were randomly assigned to designated groups. A two-stage investigation procedure was used.

First Stage. Because of the limitations of the facilities and funds, video tape was substituted for 16 mm film as the medium for embedding feedback. In order to verify that the substitution of the medium of presentation resulted in no significant learning difference, subjects were assigned to two groups: (a) the first group viewed a Chemistry film projected by means of a 16 mm projector, and (b) the second group viewed the same film through a 3/4" video cassette recorder (VCR). Pretests and posttests were given to the groups. Since no difference was found, the VCR was selected for the experiment.

Second Stage. The experiment was concerned with determining the effect of feedback in a film presenting rule learning. Therefore, the remaining subjects (117) were assigned to the two experimental groups: (a) the first group viewed a film with inserted questions only, and (b) the second group viewed the same film with identical questions plus the correct response to those questions as feedback. Similar pre and posttests given to the groups of the first stage were also administered to the groups of the second stage. The learning test examined student factual knowledge and rule learning presented in the 16 mm Chemistry film "Hydrogen Atom." The results were: (1) feedback contributes significantly ($\alpha = .05$) to rule learning; (2) there was no statistically significant ($\alpha = .05$) difference between the group receiving the VCR with inserted questions and the group receiving the VCR alone. However, comparisons of group performance showed a statistically significant ($\alpha = .05$) difference between the group receiving the VCR with inserted questions and the group receiving the film version only.

THE CAPITALIZATION OF ADVERTISING AND ITS IMPACT ON INDUSTRIAL PERFORMANCE

Order No. 8013284

KENISON, ARTHUR MORRIS, PH.D. *Boston University Graduate School*, 1980. 212pp. Major Professor: Dr. Shane Hunt

This dissertation is directed at examining the impact of advertising on the competitiveness of industries. The position taken in this thesis is that the current accounting treatment of advertising has led many economists to incorrectly conclude that industries that allocate a high percentage of their sales revenue to advertising outlays, earn excessive rates of return because of the barriers to entry created by these promotional expenditures. The current author holds that since advertising has a useful life beyond one year, the advertising outlays should be capitalized and subsequently depreciated. The effect of such a process will be to lower actual rates of return from the conventionally reported accounting rates of return.

Three separate techniques are used to substantiate the useful life of an advertising investment. The first approach takes industry data on profits, advertising, net worths, concentration ratios, and sales growth and adjusts both profits and net worths for the capitalization of advertising for various numbers of past years. The adjusted data that has the highest correlation of adjusted profits to adjusted net worth, sales growth and concentration ratios, is used to determine the average useful life of advertising. The result is an estimated life of eight years.

The second procedure utilized is a consumer questionnaire on brand recall and advertising slogan recall tests. The results show considerable recall of products and advertising slogans that have been off the market for over eight years.

The final approach used to estimate the useful life of advertising is to test its effect on sales for two firms in each of the following industries: cigarettes, beer, and automobiles. A Koyck transformation approach is used. The resulting estimate is an average life of 7.9 years.

In an attempt to show the impact of the capitalization of advertising on performance measures, two alternative studies were performed. In the first study thirty industries were classified into three divisions according to barriers to entry. Both the traditional rates of return and rates of return adjusted for the capitalization of advertising showed that firms with higher barriers to entry earn substantially greater returns. When the industries were reclassified into three groups by level of advertising, the unadjusted data showed that those firms with the greatest advertising outlays earn substantially greater returns. However, when this data was adjusted for the capitalization of advertising, there was no longer a significant difference in rates of return between the three groups.

In the second study a series of regressions were performed with rates of return as a function of advertising to sales ratio, concentration ratio, change in sales, firm size, and a dummy variable for depreciation industries. In all of the equations advertising was a significant factor in explaining differences in traditionally measured rates of return. However, when the rates of return were adjusted for the capitalization of advertising, advertising was no longer a statistically significant factor in explaining variation in these rates of return.

The conclusion drawn is that while firms that advertise extensively are not guilty of monopolistic practices, they are taking advantage of the current tax law which in fact subsidizes advertising investment by allowing for immediate write offs. The thesis calls for a graduated change in tax law that would ultimately require annual advertising outlays in excess of the larger of $100,000 or one percent of firm sales to be capitalized and subsequently amortized.

IMPACT OF HANKOOK TELEVISION (HTBC) ON KOREAN IMMIGRANTS IN NEW YORK METROPOLITAN AREA

Order No. 8015077

KIM, MOON SOOK, ED.D. *Columbia University Teachers College*, 1980. 133pp. Sponsor: Professor William Sayres

Statement of the Problem. This study has examined the impact of the HTBC program (Hankook Television Broadcasting Corp.) upon the Korean Immigrant Community of the New York Metropolitan, Tri-State area. It has further examined perceptions concerning its role in helping Korean immigrants adjust to American life, while at the same time contributing to the preservation of Korean cultural heritage and identity.

The broadcasting of HTBC has the potential of reaching 80,000 Korean immigrants within a fifty-mile radius from West Orange, New Jersey. Until now there have been no in-depth studies of its audience coverage; it is also unknown how those viewers are reacting to its program. This study accordingly focuses on the characteristics of the Korean immigrant community with its varied problems and on the role HTBC is playing or could play in helping resolve them.

Methodology and Procedure. One thousand questionnaires, both in Korean and English, were mailed out randomly to potential HTBC viewers. They were sent out at the end of April and returned by the end of August, 1979. Two hundred and ninety-six questionnaires were collected, collated, and analyzed by the Burroughs computer.

Results. Results of the survey reflected four transitional phases which represented the process of Koreans' adaptation in the United States. These phases were evidenced through information given in the questionnaires.

The first phase is classified as the arrival stage when the immigrant is satisfied and relieved that the transitional move has gone well. This optimistic phase evolves later into the disenchantment stage when the reality of life in the United States presents a complex of problems, such as language difficulties, children's education, child-care, and employment.

The third phase represents the period of adjustment and assimilation; at this juncture disenchantment tends to give way to renewed hope for financial security, better employment, and English language proficiency.

The fourth stage is concerned with increasing assimilation into the mainstream of American life.

Conclusions and Recommendations. HTBC, as shown by the findings, has directly and indirectly assisted Korean immigrants in various ways. However, its potential contribution to immigrants could be greater if certain recommendations made in the study were followed.

The findings and conclusions indicate that the major concerns of Korean immigrants are: for the males, employment and job-orientation; for the females, family-centered programs; and for children and students, educational programs. The recommendations suggest ways in which these concerns can be met more effectively.

A DESCRIPTIVE HISTORY OF AMERICA'S FIRST NATIONAL PUBLIC RADIO NETWORK: NATIONAL PUBLIC RADIO, 1970 TO 1974

Order No. 8017296

KIRKISH, JOSEPH BRADY, PH.D. *The University of Michigan*, 1980. 187pp. Chairman: Edgar Willis

This study explores the reasons for the formation of the National Public Radio (NPR) network and then presents a mainly chronological examination of the formation and development of the network, taking it from its first program on April 20, 1971, to the end of the fiscal year 1974. The study begins with the passage of the Public Broadcasting Act of 1967, which made possible a national public radio network, and describes the events which led to the actual creation of the network.

The events of prime importance for the first interconnected national network of educational (noncommercial) stations were detailed. Among them were the various legislative acts which affected the organization of the network; the formation and modification of its philosophical tone, and how the tone in turn affected the programming; the building and changing of the staff, and how their individual personalities affected the network; and the development of a program policy that became the foundation for the network's reason for existence.

The study recorded the route taken by NPR, starting with the creation of a planning board (established with the assistance of the Corporation for Public Broadcasting) which helped set a philosophical base for the network, and which also gathered a skeletal staff to organize and administer the network during its early days. The study also examined the formation of the network's Programming Department and the development of the programs submitted through it, notably the daily news magazine "All Things Considered."

Although the study concentrated on the major purpose of the organization and the department most responsible for it--programming--it also examined the administrative structure of NPR, the relationship of the Washington based unit with the member stations, and the development of various policies and concepts (such as decentralization) during the network's growth.

The study was limited to a descriptive history of the organization; it was not its purpose to evaluate the efforts of the network, although at times the recital of the facts implied some evaluative judgement.

NPR was created almost by accident when a few persistent personnel in public radio caused the expansion of what was intended to be the Public Television Act of 1967 to include public radio as the Public Broadcasting Act. A planning board mandated by the Corporation for Public Broadcasting spent nearly three years in laying the foundation for the proposed network and then implementing it; a staff was assembled, an administrative plan set up, programming devised, and member stations recruited. Some subsequent confusion and frustration resulting from a lack of careful planning occurred, and it still exists, to some extent, to plague the present organization.

The programming developed from the inspiration of the first head of the Programming Department, whose humane, *laissez-faire* philosophy created existing but unstructured and unpolished results. As improvement and a sense of direction was brought to programming, it was accompanied by a gradual increase in similarity to commercial broadcasting.

VIOLENCE ON THE AIR: AN ANALYSIS OF RADIO DRAMA

LAWRENCE, MARILYN SUE, PH.D. *University of Southern California*, 1980. Chairman: Professor T. Harrell Allen

An analysis of the violence content of a random sample of adult radio thriller dramas from 1931 through 1956 was compared with the violence content of television prime time action shows; and a random sample of children's radio thriller dramas from the same time period was compared with television weekend morning action shows and cartoons. The figures for television were published in *Violence Profile No. 10* by Gerbner, Gross, Signorielli, Morgan and Jackson-Beeck and were based on viewing seasons from 1967 through 1978.

General Systems Theory was used to analyze the structure of television broadcasting as a system. Data lent support to the idea the system is stable and has evolved from radio as it was from the 1930s through the early 1950s to television in 1979. Television absorbed radio's content of entertainment programming with its emphasis on violence, and parent protests constituted insufficient positive feedback to effect any real change in the system.

Representative studies of research into televised violence were reviewed; these studies indicate some relationship existing between aggressive behavior and viewing violence on television. Additional research concentrates on viewer's assumptions of life and society cultivated by television.

Violence on radio, although aural rather than visual, may have been no less real to the listeners. Violent acts were graphically portrayed on radio through the use of realistic sound effects, especially on the "thriller dramas," a leading format type from 1934 until 1955. The literature reviewed to determine the climate of opinion toward these shows raised strong objections to the "blood and thunder" in both children's and adult programs. Parents were of the opinion increases in juvenile crime could be attributed to these programs. Most researchers today feel televised violence has more impact than the aural violence on radio. However, it may have been possible to imagine far more terrifying horrors by listening to the radio than by actually seeing them on television: a case in point is the *War of the Worlds* scare in 1938. Certainly television has not been responsible for anything comparable.

The adult radio thrillers were quite similar in format to television prime time action programs (crime and action-adventure); they were also quite similar in the amount of violence content. Each radio violence indicator score fell within the range of violence indicator scores for television over the nine seasons presented in *Violence Profile No. 10*.

The sample of children's thriller dramas was somewhat lower in violence content than either the weekend morning action shows or the cartoons. This finding is inconsistent with the results of the analysis of adult programs; it is inconsistent with the climate of opinion towards the children's radio programs. However, there were differences in format between the radio and television programs. Most of the television shows were stories completed in 30 minutes; whereas the radio programs were serialized in 15-minute episodes running Monday through Friday. The only two programs in the radio sample that were complete 30-minute stories also had the highest violence content. This basic difference may be responsible for the difference in violence content, since similarities of radio and television program formats for adults produced a similar amount of violence content.

It is impossible to determine what the effects of this earlier violence content may have been on society, except that many Americans have lived in a symbolic "world of violence" all their lives. It is reasonable to assume research conducted to determine the effects of radio violence would have produced the same results shown by the television research conducted by 1979.

RELATING TELEVISION PREFERENCE VIEWING TO SHOPPING ORIENTATIONS AND LIFE STYLES: THE EXAMINATION OF PERCEPTUAL AND PREFERENCE DIMENSIONS OF TELEVISION PROGRAMMING

Order No. 8026095

LUMPKIN, JAMES ROBERT, PH.D. *University of Arkansas*, 1980. 131pp. Major Professor: Dr. William R. Darden

Reaching the desired market segment is a fundamental problem facing advertisers. The problem is common to all media but is particularly acute for television advertising as these advertisements potentially reach many diverse market segments. However, if the audience of various television programs could be profiled with respect to such useful descriptors as life styles and shopping orientations as well as demographics, the advertising copy and scheduling could be more efficiently matched to the audience.

Toward this end, previous researchers have investigated whether television programs can be classified into program types based on a single attribute--the most salient feature the programs have in common. Consumer choices among television programs may, however, be based on a multiplicity of attributes requiring a multidimensional approach which would utilize perceptions to position the programs.

A second, and perhaps more important question, is whether there are any differences among consumers who watch different program types. This issue has not been addressed in prior research in any definitive way.

One objective of this study was to define the perceived dimensions for a set of ten television programs, explore the nature of the dimensions, and suggest which programs are perceived to be similar. A second objective of the study was to identify segments of the population which have similar television program preferences and investigate how these preference groups differ with respect to life styles, shopping orientations, and demographics.

The data for the study was gathered through the Arkansas Household Research Panel using a self-administered questionnaire. The questionnaire contained two major sections--one obtaining television programming perceptions and preferences and another gathering life styles and shopping orientations. The demographics were chosen from those maintained by the panel on each respondent. Using factor analysis, ten life style and eleven shopping orientation constructs were identified.

Using Multidimensional Scaling (MDS) it was found that the ten television programs were perceived in three dimensions which were labeled masculine-feminine, humorous-serious, and realistic-unrealistic. The perceived television program types matched those a priorily hypothesized. MDS appears to be a viable technique to explore dimensions of television programs which may not be obvious but are nevertheless important and to position the programs relative to these dimensions.

Using cluster analysis, the study provided evidence to support the notion that there are groups of consumers which have similar program preferences. Six preference groups were identified. This research differs from previous research findings as the preference groups generally portrayed a preference for a *set* of television programs rather than a single program type dominating the preference group.

Unsing Multivariate Analysis of Variance, it was found that the preference groups differed with respect to life styles and demographics but not shopping orientations which suggests that there is not a direct link between shopping orientations and television viewing or perhaps media habits in general.

The results suggest that to efficiently reach an audience with a particular life style or demographic profile, the marketer must advertise on a *set* of programs rather than on all of one type. Further research with a broader range of television programs is suggested in order to produce more distinctive preference groups.

FILM EDUCATION IN SECONDARY SCHOOLS: A STUDY OF FILM USE AND TEACHING IN SELECTED ENGLISH AND FILM COURSES

Order No. 8025098

LYNCH, JOAN DRISCOLL, ED.D. *Temple University*, 1980. 313pp.

The goals of this study were three-fold: (1) To explore the variety of reasons that English teachers use film in their classrooms. (2) To determine the objectives of film and English teachers when teaching a film and to ascertain the extent to which visual analysis skills were being developed. (3) To determine the number and types of courses offered in film study and film-making in the secondary schools of Delaware County.

The study was also designed to provide data on the methodology used by English and film teachers, the types of pre-screening and post-screening activities in which they engage, and the teaching that is done while the film is being shown. There were also peripheral areas of concern, such as the amount of filmmaking done by English teachers and the reasons why some English teachers do NOT use film. The "Review of the Literature" section of the dissertation explored the purposes for which film is used in the English classroom, identified visual analysis skills and noted the correspondance between traditional strategies for teaching literature and those used for teaching film.

Questionnaires were distributed to three groups of teachers: (1) Delaware County English teachers; (2) Delaware County film teachers; and (3) Philadelphia film coordinators. The film coordinators are English teachers who coordinate in their schools a program of fiction films that are accompanied by a film study guide. The Delaware County English teachers were divided into four groups: non-users and low, medium and high film users.

This study found that most English teachers are low film users who use film merely as a supplement or complement to their instruction; they do not consider themselves to be "teaching film", nor do they engage in filmmaking with their classes. They use primarily instructional film. English teachers who are medium film users tend to treat the fiction film as they would a piece of literature and employ a literary methodology in teaching it. They analyze it not only thematically, but also in terms of plot, character portrayal and setting. Approximately half of the English teachers who are high film users and the Philadelphia film coordinators use film as literature in order to communicate with poor readers. The high film users stress thematic analysis and use primarily the humanistic and sociological approaches. The handling of film by film coordinators is more complex. They are concerned as much with an innoculative approach to film as a humanistic one, and they do far more with film analysis than any other group.

Film teachers feel they are teaching the film as film. However, the evidence suggests that this group is divided with regard to analysis of the film after it is viewed. Two-thirds of them employ basically a literary methodology; one-third does film analysis, tying the meanings gleaned from the film to specific images. Neither film teachers nor English teachers consistently do shot by shot analysis when dealing with a film.

There is no county-wide consistency in film courses offered. The choice of what to teach seems to be idiosyncratic in terms of an individual teacher's interest. More film study courses are offered than filmmaking. Film courses are generally electives, open to all students and offered for one semester. In theory, most students have the opportunity to take film courses; in actual practice, approximately three percent of students do so.

TELEVISION COMEDY STUDIES: CREATION AND PRODUCTION OF *THE MARY TYLER MOORE SHOW, ALL IN THE FAMILY*, AND *M*A*S*H*

MCMILLAN, SAUNDRA, PH.D. *University of Southern California*, 1978. Chairman: Professor Walter R. Fisher

In the early 1970's, television serial comedy moved from a dependence on "situation" for evoking humor to believable characterization and significant social comment coupled with an expanded variety of comedy techniques. This exploratory study described and assessed the creation and production processes of the three highest rated, most acclaimed shows of the period: *The Mary Tyler Moore Show, All in the Family*, and *M*A*S*H*. The study involved direct observation of the production of episodes during the 1973-74 season. Scripts for the episodes and their production processes were examined to reveal sources of humor and story line, to elucidate "joke" building, and to delineate methods of character and dialogue development.

Among the process elements studied were: rewriting; actions of and interactions among producers, writers, directors, cast, and crew; recording and other technical concerns.

Prior to the discussions of the selected episodes, the dissertation presented data on the backgrounds, attitudes, and comedic aims of producers, writers, directors, and cast, as well as information about the general production environment and process of each series. The shows represented all three of the recording methods in use at the time: three-camera-film (*Mary*), three-camera-video tape (*Family*), one-camera-film (*M*A*S*H*). In addition to descriptions of each process, limited comparisons were made regarding expense of technique and realization of visual potential.

Beyond documenting the creation and production processes of these shows, the study aimed at illuminating basic reasons underlying their success. The shows were marked by excellent casting and directing. Many of the actors and actresses had extensive stage experience; good directors were found, although few were available at the time. The most important factors contributing to the success of these shows were the blossoming of the hyphenates, writer-producers, who had creative control over the entire process, and the fact that each of the shows was fresh and different. The writer-producers, and all other members of the companies, exercised enormous care in the details of the creation-production processes.

The freshness and the distinctiveness of the shows were manifest in their subject matter and their comedic approaches. *The Mary Tyler Moore Show* was considered essentially *character comedy* – a marvelous achievement in any medium at any time, but a phenomenon for American commercial television. In addition to having creators who could orchestrate characters and a supporting cast who could actualize them, the series had a star who not only permitted, but encouraged such development. While *All in the Family* did not derive its humor from *character comedy*, Archie Bunker was one of the most memorable comic characters given us by television. The show fell rather solidly into the genre of *social comedy* or *realistic comedy*, an innovation for American commercial television. *M*A*S*H*, too, was a unique and unusual offering for television. It was fundamentally *black humor*, and it utilized a wide range of comedic devices from physical mishap through parody and satire. *M*A*S*H* also made excellent use of visual comedy.

A central conclusion of this study was that the greatest *similarity* among these shows was their *difference*. Each show was different, one from the other, and different from anything else on television. There have been many new serials, some very obvious copies of the three in one manner of the other since 1973-74, but there have been none which have come closer to the originality and quality of *Mary, Family*, or *M*A*S*H*.

AN EMPIRICAL INVESTIGATION OF MAGAZINE ADVERTISING CYCLES

Order No. 8014976

MALIN, STEVEN R., PH.D. *City University of New York*, 1980. 249pp. Adviser: Professor Ralph L. Nelson

Studies of the economics of advertising have been hampered by a lack of detailed advertising data for individual media and vehicles. The present study fills part of that void with the development of a seasonally adjusted quarterly advertising series for the magazine medium. Consumer magazines listed in audits conducted between 1965 and 1976 by Leading National Advertisers, Inc. are reclassified into eight unique classes distinguished by their editorial contents. Current dollar advertising volume data for each class are used to test a number of hypotheses about the relationship between advertising and general economic conditions.

Since the mix of products advertised in magazines differs across classes, each class experiences a unique advertising growth trend and cyclical pattern. Ranking the classes by their respective growth rates reveals characteristics that distinguish relatively higher-growth classes from relatively lower-growth classes. Magazines in relatively higher-growth classes generally aim at men; have narrow editorial foci and concentrated advertising bases; and carry substantial volumes of automotive advertisements. Relatively lower-growth magazine classes typically aim at women; have broad editorial foci and diversified advertising bases; and carry substantial volumes of food advertisements.

Cyclical analyses indicate that turning points of magazine advertising cycles, on the average, lag GNP cycle turns by 1.8 quarters at troughs, 0.6 quarters at peaks, and 1.2 quarters overall. Across classes, the average lag tends to vary directly with the average long-run advertising growth rate. A diffusion index of cycle phases shows that magazine advertising volume fluctuates procyclically and tends to lag briefly at business cycle turning points.

Prevailing economic conditions at the firm level, industry level, and in the national marketplace influence advertising volume, regardless of firms' individual ad-budgeting policies. Magazine advertising fluctuations correlate closely and positively with fluctuations in GNP, industrial production, personal consumption expenditures on goods, and department store sales, each lagged about one quarter. The lag indicates that advertisers do not *instantaneously* adjust their expenditure levels to changes in business conditions. Econometric estimations reveal that the target ratio of magazine advertising-to-sales and the mean adjustment lag are about 0.8 percent and 1.9 quarters, respectively.

The target ratio of advertising-to-sales and the mean adjustment lag vary widely across magazine classes, reflecting differences in the composition of their respective advertising bases. On the average, the magazine advertising-to-sales ratio tends to be higher for "search" goods and consumer durable goods than for "experience" goods and consumer non-durable goods, respectively. Graphical analyses indicate that fluctuations in consumer durable goods sales are the primary factor in the cyclical adjustment of magazine advertising; the considerably smaller and less synchronous fluctuations in consumer non-durable goods sales contribute to the overall advertising growth trend. The relative proportions of consumer durable and non-durable goods in each class's advertising base determines the target ratio of advertising-to-sales and the timing of the adjustment mechanism.

MUNDO REAL: AN HISTORICAL AND DESCRIPTIVE ANALYSIS

Order No. 8022843

MAUNEZ-CUADRA, JOSE M. S., PH.D. *Bowling Green State University*, 1980. 156pp.

The purpose of the present study is to provide a history and descriptive analysis of *Mundo Real*, the first bilingual television program designed especially for Puerto Rican children (ages 9 to 13). For its content and production quality *Mundo Real* received an Emmy Award nomination as well as various awards from the International Film and Television Festival of New York and the Gold Camera Award Competition of Chicago.

In order to develop the historical background of the program, including the motivations for its inception, the practical aspects of its production, and the backgrounds of the personnel involved with the series different sources were investigated. A thorough study was made of all available written material, videotapes, and recordings. Information was also gathered through interviews with production and management personnel, independent researchers under contract with the series, actors, community leaders, teachers, and other persons within the Hartford area.

Research of related literature concerning television and children, especially Puerto Ricans, indicates that they the same as their North American counterparts dedicate a large amount of time to television viewing.

The present study focuses on the history of *Mundo Real*, production content, idea formulation and writing process, format, themes and characters as well as research on the target audience.

A SCENARIO FOR A BEGINNING SCREENWRITING CLASS UTILIZING AN INTERDISCIPLINARY APPROACH TO LEARNING AND CREATIVITY

MEHRING, MARGARET, PH.D. *University of Southern California*, 1978. Chairman: Professor McGregor

The thoughts and practices of scholars investigating education and learning theory, the nature and development of creativity, communication theory and information processing, and instructional technology and instructional design are integrated and collectively applied to the tasks of teaching the basic techniques and concepts of storytelling, the handling of the materials and tools of filmmaking, and the methods for looking at the world, gathering its information and storing and retrieving it to reconstruct and externalize it to bring something new into existance.

It is the primary obligation of all teachers to teach creativity-the process of bringing something new into existance-and must be the major concern of those teaching screenwriting. The "traditional" teacher-centered methods thwart creativity, the "new" student-centered guided discovery methods promote it. This study demonstrates the use of an experiential stimulus student-centered guided discovery method of teaching screenwriting during which creativity is taught. Generally speaking, the print material which seeks to teach screenwriting follows the philosophy and methods of the "traditional" approach. This study creates print material that utilizes the "new" methods and provides stimuli for self-learning.

The abstract and lifeless quality of a Course Instructional Design for a Beginning Screenwriting class is brought to life in the form of a scenario which implements the Design's objectives, learning tasks, educational events and media selection. This is achieved through a fictitious classroom with fictitious students experiencing the lessons to be learned, the interactions between themselves, within themselves and with the instructor. Although the situations and characters are fictitious they are based upon and become the composite experience of fifteen years of teaching screenwriting in real classrooms with real students.

The overall objectives of the Course Instructional Design which are achieved in the scenario are that: (1) students will demonstrate, through successive steps of synopses, treatments and scripts, that they have learned (a) to communicate a preconceived "idea" to others so the others understand the "idea" from the writer's point of view, (b) to communicate their "idea" within and through a "story" structure, (c) to communicate their "idea" within and through emerging, believable and dimensional characterization, and (d) to communicate their "idea" using filmic methods as a part of the communication (not as a recording device only); (2) students will demonstrate their knowledge of the workings of the creative process by having a high tolerance for ambiguity, actively searching for alternatives, pushing ideas beyond closure, embracing rewriting and freely expressing thoughts and feelings; and (3) students will demonstrate their knowledge of information storage and information retrieval by engaging in strategies for storage and retrieval of information.

The learning tasks and instructional events deal with the generalized and specific areas of motion picture "tools," premise, "story" structure, character, motion picture uniquenesses and techniques, information storage and retrieval and the creative process.

The dramatization of a fictitious classroom with fictitious students living through a learning experience and a "one-to-one" interaction between the teacher and reader were factors designed to simulate a reality classroom and provide stimuli for the reader's vicarious experience and learning. Stimuli for overt and covert responding, immediate feedback and positive reinforcement, exercises, examples and shared experiences, branching suggestions, cues and organizers and pictures and drawings are other design factors utilized in the scenario to facilitate learning.

THE CANADIAN FILM DEVELOPMENT CORPORATION PROMOTING THE FEATURE FILM INDUSTRY IN CANADA

MILLER, ROBERT EDWIN, PH.D. *University of Southern California*, 1980. Chairman: Professor E. Russell McGregor

Canada is one of the few Western nations without restrictive legislation protecting domestic film producers from foreign competition. However, on 10 March 1967, the Federal government passed a law establishing a Canadian Film Development Corporation (CFDC). The agency was instructed to "foster . . . development of a feature film industry in Canada."

The purpose of this study was to: (1) document the forces inhibiting growth of theatrical film production in Canada; (2) reveal the significant events leading up to creation of the CFDC; (3) describe the evolution of Corporation investment policies; (4) ascertain what impact these policies have had on domestic film-making; and (5) evaluate the current state and future potential of Canadian feature film production.

The forces mitigating against a viable industry fall into three basic categories: inadequate government regulation, foreign control of domestic marketing, and the inexperience of local producers. Ottawa has consistently neglected the feature industry by refusing to impose quotas guaranteeing exhibition of Canadian movies or levy taxes on foreign films as a means of generating funds for local producers. Furthermore, Federal production via the National Film Board and the Canadian Broadcasting Corporation has been in direct competition with private business.

By 1920, Hollywood exerted almost total control over theatrical exhibition and distribution in Canada. What few Canadian features there were had problems securing access to the market. This limited the commercial potential for domestic pictures, making it difficult to generate a continuity of production. Talented Canadians desiring a career in feature films found it necessary to seek opportunities outside the country.

The CFDC was born out of a belief that feature films could become a vibrant source of original artistic expression promoting both Canadian identity and national unity. To this end, the Corporation inaugurated investment programs for many aspects of production such as script development, pre- and post-production, low budget projects, and marketing. Recently, the trend has been towards interim financing: loans of between $150,000 and $500,000 designed to support a producer until more extensive private investment is available.

The agency's impact has been impressive. Between 1967 and 1979, almost $30 million was invested in 220 feature films. In addition, changes in Canadian tax laws have resulted in massive infusions of private capital. Total investment from all sources amounts to over $126 million. Production is expected to stabilize at approximately fifty pictures annually.

The CFDC has laid the foundations for a healthy feature film industry in Canada. Yet, a number of problem areas remain. First, there is an immediate need for gifted directors, screenwriters, and performers. There is also a dearth of producers expert at organizing feature packages and arranging extensive international sales. Similarly, it is essential to encourage development of larger studios with a consistent output of commercially attractive features. It follows that some form of guaranteed access to the domestic market is mandatory. Any political or cultural advantages of a film industry are lost if the general populace is denied an opportunity to experience the products of their national cinema. Finally, film-makers must seek out stories firmly based in Canadian mythology which, at the same time, are intellectually and emotionally accessible to a broad international audience.

If the CFDC, the Federal government, and the industry itself can meet these challenges, the future will be bright for feature film production in Canada.

FLORIDA AND THE AMERICAN MOTION PICTURE INDUSTRY, 1898-1930 (VOLUMES ONE AND TWO) Order No. 8020342

NELSON, RICHARD ALAN, PH.D. *The Florida State University*, 1980. 798pp. Major Professor: Thomas W. Hoffer

Although the financial and distribution centers of the burgeoning American motion picture industry were quickly headquartered in New York and Chicago, a variety of economic, technological, and political considerations worked to promote the diffusion of production to warm-weather areas such as Florida and California. Even as early as 1898 primitive newsreels were being made in Florida, but it was surging viewer demand for more and better movies which precipitated the need for year-round shooting schedules and ongoing use of Florida locales by pioneer moving picture producers. By 1912, so many movie troupes were attracted to Jacksonville that the city became known as the "World's Winter Film Capital."

In addition to Florida's mild climate and subtropical views, other factors worked to the state's advantage when contrasting it to other filmmaking alternatives in the pre-World War I period. These included relatively inexpensive labor and land costs, convenient rail and shipping connections, and widespread civic boosterism. However, the defeat of Jacksonville Mayor J. E. T. Bowden in a bitter 1917 primary election removed a key proponent of the motion picture business at a time when strong leadership was needed to maintain earlier momentum. This was followed by the failure of the Motion Picture Patents Company (whose member firms played an important role in making Florida a vibrant film center), price gouging by local merchants, a decline in statewide banking support, compromise agreements made in Los Angeles, and other events which in quick succession left the state's movie industry in shambles. While literally hundreds of motion pictures were shot in Florida prior to 1930 (including important landmarks such as the making of the first Technicolor feature), the viability of the area was further undercut by disastrous speculation and outright fraud which ravaged the state. By the late 1920s, changing conditions wrought by the conversion to sound technology ensured that Florida cities such as Jacksonville, Miami and Tampa (all of which had sought to develop as film colonies) would be unable to successfully create a genuine studio alternative to Hollywood.

The study also includes an analysis of the numerous pro-Southern Civil War films, similarly racist South Sea Island and Jungle motion pictures, and later all-Negro "race" movies made in Florida. An epilogue chronicles official attempts since the Depression to re-establish the state as a significant moving picture force, with an overview suggestive of further research into contemporary film and television developments. Appended are comprehensive listings of motion picture production companies active in Florida during the so-called "silent years," and a photographic section with representative illustrations documenting early moviemaking in the state. The work (which is based largely on trade accounts, newspaper reports, archival collections, and interviews) also features a detailed bibliography, glossary of terms, and index.

ADVERTISING AS AN ANTICOMPETITIVE DEVICE

Order No. 8022316

NETTER, JEFFRY MILTON, PH.D. *The Ohio State University*, 1980. 127pp. Adviser: Professor Donald O. Parsons

This dissertation examines the claim that established firms in an industry are able to use advertising to impede entry, a controversial issue in the industrial organization literature. In particular the analysis investigates the possibility that established firms by virtue of their established market position are able to reduce the productivity of advertising supplied by entrants. Advertising by existing firms which has this effect is termed "clouding" advertising. While it is impossible to disentangle clouding effects from the other impacts of a particular advertising message, it is assumed in this dissertation that the clouding effects can be isolated. This allows construction of models of the costs and returns to investments in advertising for entry control. A theoretical model is developed which indicates how the profit maximizing level of advertising depends on the clouding component of that advertising.

The resulting model is used to structure an empirical test of the clouding hypothesis. This test involves an examination of the effect of industry advertising on the productivity of firm advertising in twelve consumer goods industries. The results indicate that total industry advertising does reduce the productivity of advertising of those individual firms which are engaging in intensive advertising.

These results support the clouding advertising hypothesis. In industries where advertising is an important method of new product promotion, so successful entry requires an intensive advertising campaign, established firms may be able to reduce the productivity of the entrant's advertising and slow entry. Thus advertising can be used by established firms to maintain sectors of monopoly in an otherwise competitive structure longer than would otherwise be possible.

MEDIA USED BY COMMUNITY COLLEGE FACULTY IN THE CLASSROOM

Order No. 8023349

OBETZ, ROSE-LISE, PH.D. *University of California, Los Angeles*, 1980. 323pp. Chairman: Professor Arthur M. Cohen

This study examines the use of instructional media in the classroom by science and humanities instructors at community colleges nationwide. Specifically, the objectives of this study are to provide insight into the extent to which media is being used; analyze quantitatively and descriptively those variables that correlate with the use of media; provide a qualitative discussion of how and why media is integrated into classroom instruction; and create current and accurate baseline data for future research. Twelve hypotheses were posed for testing.

The data bases used in this study were collected in the fall of 1977 by the Center for the Study of Community Colleges in Los Angeles. Under grants from the National Science Foundation and the National Endowment for the Humanities, the Center surveyed science and humanities faculty about their instructional practices using a nationwide sample of two-year colleges balanced by region, size and college control (Science N = 175; Humanities N = 178). Of the 1,569 deliverable science surveys, 85 percent were completed and returned. Of the 1,110 deliverable humanities surveys, 84 percent were completed and returned.

In order to test the generated hypotheses, crosstabulations were first conducted, followed by step-wise multiple regression analysis to determine those variables that could most reasonably predict the use of media. Supplemental interviews were also conducted, at a local community college, to explore the more qualitative aspects of media use.

Findings. The statistical analyses reveal that 35 percent of the science faculty use media frequently in class, and 22 percent responded that they use it 10 percent or more of the time. Of the humanities faculty, 43 percent frequently use media, and 17 percent responded that they use it 20 percent or more of the time.

Frequent media users are significantly more likely to: (1) have media production facilities and assistance available to them; (2) feel their courses could have been better with more media and instructor release time; (3) require or recommend out-of-class media activities to their students; (4) teach large lecture classes.

Academic discipline is the strongest predictor of whether or not media will be used in the classroom. Humanities instructors teaching music, art and interdisciplinary courses are the most likely to use media, while philosophy instructors are the least likely to use media. Science instructors teaching psychology, sociology and biology are most likely to use media, while math and computer science instructors are the least likely to use media. Also, the student audience for which a course is designed impacts whether or not media will be used.

Instructors are more likely to use media to explain complex relationships, illustrate the multifaceted nature of problems, or to communicate highly visual subjects. Film is the medium most frequently used by all instructors. Overhead transparencies are next in popularity for science instructors, while audio is next for humanities instructors. Slides are in third place for all instructors.

The supplemental interviews indicate the importance of faculty training in developing instructional objectives in order to foster the use of media. Strong departmental leadership also appears necessary for the widespread adoption of media. While the future of learning resource centers looks bright, administrator perceptions of media as a "luxury item" could hurt the growth of media centers.

There is some indication that media users tend to be more student-centered and supportive of egalitarian educational values than their non user counterparts. Instructors tend to use media to review, supplement, and enhance course content, and as an integral part of the presentation of course material.

Finally, students are not consciously aware that an instructor's use of media may be partly responsible for an instructor's effectiveness.

SEMIOTIC FEATURES OF MEDIA ATTRIBUTES: PROLEGOMENA TO THE ACQUISITION OF VISUAL COMPETENCE

Order No. 8024141

OSTINI, MARINO FRANCO, ED.D. *Boston University School of Education*, 1980. 485pp. Major Professor: Dr. Gaylen Kelley

This study represents an inquiry into some of the conceptual prerequisites needed for the acquisition of visual competence, an ability in "reading" and "writing" the "languages" of media which may facilitate the organization of pictorial knowledge for instructional purposes.

Mediated learning, at least as it has come to be viewed in educational technology, seems to be organized primarily and quasi-exclusively according to proven criteria of technological efficiency. This has led to the often erroneous conception that what logically follows is instructional effectiveness as well. It is contended--and the line of research initiated by G. Salomon supports this view--that this may not always be the case. What is effectively learned and taught through media, such as photography and cinematography, may depend on the distinct ways through which each medium processes meaning.

Once identified and described, these distinct ways may appear as being organized into specific coding systems, and media may be said to have their own "languages." It should not be inferred, from this, that media such as those mentioned operate according to linguistic and grammatical rules. Nor should it be inferred that this implies the acceptance of a necessary relationship with codes of technological efficiency. "Coding" refers to the mediation of meaning and "system" to the rational post-facto organization of such a process.

By limiting this study to what is mediated visually, the thesis was that a thorough knowledge of the coding systems of media may lead to the acquisition of a new type of competence, or literacy, in visual communication. In turn, such competence may provide those having to select media for instruction with heuristic "rules" of selection based more on criteria of instructional effectiveness rather than technological efficiency.

The methodological approach chosen to study coding systems of media is that of a critical "de-construction" of semiotics, as one of the fields of reference where sign and meaning processes have extensively been investigated. Salomon's "symbol system theory" may be seen as belonging to this conceptual framework. However, as long as terminological differences between symbols and signs exist, it may be more appropriate to view this study and Salomon's research as two complementary methodological approaches pursuing the common goal of semiotic competence.

The study has been divided up into three major parts, in order to clarify what may be involved in the acquisition of such competence, seen here as a figurative problem-solving skill. The first part (chapters two and three) examines educational technology, the setting in which this competence may be useful, and some of the most important current conceptions of competence. The second part (chapters four and five) deals with semiotics and semiology, on the one hand in relation to the field of communications research to which they conceptually belong, and on the other hand in relation to philosophy and linguistics which are the disciplines where most discussions on meaning and meaning processes occur. The third part (chapters six, seven, and eight) focuses more specifically on pictorial communication. Going beyond the critical notion of iconicity embedded in the use of pictures, this last part identified some distinctive semiotic features of media and offers a number of suggestions in relation to the acquisition of visual competence.

The conclusions of the study suggest the temporary limitation of visual competence to the "reading" of media-as-texts. It is also suggested, with pictorial communication being seemingly indexical as much as iconic and symbolic, that such "reading" be paradigmatic as much as syntagmatic. In the long range, media selection rules appropriately based on such discursive, pragmatic, and communicative "reading" skills may finally emerge, and increase the effective use of media in instruction.

MORAL DEVELOPMENT, CONTENT ANALYSIS AND THE MORAL/VALUE DIMENSIONS OF TELEVISION DRAMA: A METHODOLOGICAL INQUIRY

Order No. 8021781

RUSSO, CHARLES WILLIAM, JR., ED.D. *The University of North Carolina at Greensboro*, 1980. 204pp. Director: Dr. David E. Purpel

The assumption presented in this study is that there are significant moral dimensions in commercial television programing. A concern for these dimensions has appeared as aspects of empirical and interpretive studies in the television literature, but there has been a paucity of systematic studies in this area. The purpose of this study is threefold: to discern and describe the content and quality of the moral/value dimensions in selected television episodes, to evaluate a methodology for such an examination, and to provide a model for future investigations in this area. The generic methodology adopted for this study is content analysis, a qualitative approach which permits the researcher to determine the characteristics of a phenomenon, the forms it assumes, and the variations it displays. The methodology requires the establishment of a coding system to categorize the content of the phenomenon studied. The three-level/six-stage moral reasoning schema developed by Lawrence Kohlberg was utilized to categorize reasoning judgments, and a moral/value questions schema was specially designed for this study to categorize those external factors and relationships which influence behavior, to describe the generator of the dilemma/conflict, and to interpret the moral nature of the resolution.

An analysis of an episode from *The Waltons*, *Little House on the Prairie*, and *The Paper Chase* was conducted, and the results were reported in a case study format. Two rater-reliability studies, one for each category schema, were conducted to confirm that the application of the schema was properly accomplished. The results of these studies supported the original application of the schema.

The case studies demonstrate that there are rich moral/value dimensions contained in television programs, that the Kohlberg schema and the specially designed moral/value questions are useful coding devices, and that the content analysis methodology is a useful procedure to discern and describe these dimensions. This study is a methodological inquiry, and therefore no attempt was made to generalize the results garnered to all television programing; however, the study supports the suggestion that further research in this area ought to be productive and informative. A discussion of the significance of this study and the implications of its result as pertinent to television script-writers, parents and viewing public, and to educators for policy recommendations in their respective professional and personal areas of concern is presented in the final chapter.

A MODEL FOR THE SELECTION OF TELEVISION ADVERTISING SCHEDULES

Order No. 8013990

RUST, ROLAND THOMAS, PH.D. *The University of North Carolina at Chapel Hill*, 1979. 170pp. Supervisor: Dr. Jay Klompmaker

The principal objective of this study is to construct a model for the selection of network television advertising schedules, which could be of use to network television schedule planners and buyers.

In the last twenty years, many media selection models have been proposed. In the Sixties, many of these models used a mathematical programming framework. The mathematical programming models quickly fell into disfavor because their assumptions were too restrictive. The late Sixties saw several simulation models proposed. These models had prohibitively large computer storage and computational requirements.

Since the late Sixties, heuristic selection methods have become prominent. Most existing published models attempt to select a comprehensive media plan for all media. They have thus not focused on the problem of audience exposure in any particular medium. Network television, especially, is a complex medium which demands its own audience estimation methods. The VIDEAC selection model, introduced in this study, is designed to select advertising schedules especially for network television. It incorporates an exposure estimation model designed solely for that medium.

VIDEAC is capable of choosing a schedule from among a vast number of alternatives, and requires only readily available and easily stored data. Its exposure estimation component is an improvement on the Headen-Klompmaker-Teel exposure model, and incorporates findings from the Headen-Klompmaker-Rust duplication study. The model is flexible enough to permit (but not require) many judgemental inputs. Because of its improved exposure estimation component, its flexibility, and its completeness, the VIDEAC model is an improved model for selecting network television advertising schedules.

The study examines several components of the selection model. Audience duplication models are empirically tested on a large data base, and the Headen-Klompmaker-Rust model is shown to be superior to earlier published models in estimating audience duplication in network television. Variables from the duplication model are then modified and incorporated into a new exposure estimation procedure, based on the Beta Binomial Distribution. The new procedure is shown to be superior to previous models for estimating exposure to network television.

A second large data base is used to test several functional forms for modeling advertising response, as measured by "first brand mentioned." Four different functional forms are obtained for the four product categories examined, but the shapes of the response curves obtained are similar. No evidence is found for wearout or threshold effects.

It is described how the VIDEAC model can be used in many diverse network time buying situations. The model may be used to select a schedule from scratch, or to make improvements upon a suggested schedule. It may be used to develop contingency plans, should some spots become unavailable.

The model is written in FORTRAN, and while the current version is batch, an interactive version may be easily implemented. The VIDEAC model is quick, inexpensive, and focused specifically on the selection of network television advertising schedules.

AGING AND COMMUNICATION: AN EXPLORATORY STUDY OF MASS MEDIA USES AND GRATIFICATIONS IN LATE LIFE

Order No. 8017467

SALISBURY, PAUL ALLEN, PH.D. *Columbia University*, 1980. 205pp.

Older Americans generally have a great deal of leisure time. They tend to be retired, and work is no longer a major organizing feature of their daily life. Their most frequent leisure activities are television, visiting, reading, gardening, walking and handiwork such as crocheting. This dissertation studies older adults' subjective experiences with such activities, particularly mass media usage, from a uses and gratifications perspective; the emphasis is on how the mass media and other activities are used to cope with a variety of perceived cognitive, and affective needs. Coping behavior is an example of Weber's conceptualization of social action, not a simple involuntary response to external stimuli or unconscious drives.

The study draws on a survey of 140 elderly (ages 60 to 94) residents at two domiciliary care facilities located in New York City; the survey was conducted during the winter of 1976. A second survey of 95 of the original respondents provides some supplementary data on para-social relationships with television content; it was conducted during the summer of 1976. Ethnographic data, such as structured observations and informal interviews, were gathered from October-1975 through May-1976.

These older adults integrated para-social activities (the mass media) with social (interpersonal and phone conversations) and non-social (solitary) activities, such as walking and handiwork, to consciously mediate emotional distress, stimulate positive affect and deal with information needs. The mass media were the resource of choice for coping with cognitive (information) needs. Non-social resources were most commonly used for coping with affective needs. The media were a secondary resource for coping with negative affect and social resources played a secondary role in stimulating positive affect. Coping is mainly influenced by concepts of pleasure, and frequency of contact with significant others.

In the second survey, many of the respondents reported para-social relationships with television content; five types of experiences were delineated. The para-social relationships cover a range of experiences from feelings of being part of the studio audience to fantasies of participation in the program.

With the relative scarcity of significant others and the definition of fellow residents as insignificant others, i.e., people who lack meaning or importance for their lives, para-social and non-social resources have special meaning for these elderly people--enabling them to express some control over their lives and have some moments of positive affect.

AN ASSESSMENT OF THE ROLE OF FEDERAL REGULATION IN THE DEVELOPMENT OF THE CABLE TELEVISION INDUSTRY

Order No. 8018380

SHAFER, EDWARD, D.B.A. *The George Washington University*, 1980. 401pp. Advocate: Stephen Reed Chitwood

This study assesses the role of federal regulation in the development of the CATV industry and the factors which influenced Federal Communications Commission (FCC) policy decisions during the twenty year period, 1959-1979. The evolution of CATV regulatory policy is examined within the context of the Communications Act of 1934, FCC policies established for the regulation of radio and television, and judicial decisions which helped to shape regulatory policy prior to 1959. The research also traces market and technical factors which led to the development of the CATV industry and discusses the conflicts which arose between CATV and broadcast interests over CATV's apparent economic threat to local television stations.

While initially disclaiming jurisdiction over CATV systems, the FCC eventually established regulations to limit CATV growth in the belief that such growth threatened the Commission's historical support for local broadcast service. Subsequently, additional CATV regulations were instituted in an effort to promote the FCC's perceived public interest goals.

After 1975 there was a reversal of regulatory direction based, in part, on the courts' findings that in some instances the FCC had exceeded its authority and, in part, on the Commission's awareness that its regulations were unnecessarily restrictive and produced results contrary to its statutory goals.

The assessment of the FCC's CATV policy decisions between 1959 and 1979 was made on the basis of interviews with sixteen of the twenty-six commissioners who served during the period. The questions sought the commissioners' views on the factors which influenced their individual decisions on CATV regulation. The responses indicated a shift in the degree of influence which various factors had on Commission policy decisions between the period of regulatory growth (1962-1974) and decline (after 1974). These two periods also were compared on the basis of commissioner turnover with the finding that turnover increased during the period of regulatory decline.

The commissioner interviews, the analysis of various influence factors, and research on the role of Congress, the courts, and others were used to establish a theoretical framework for this study based upon the concepts of "transition" and "consensus." This framework was deemed more suitable to the analysis of CATV regulation than prevailing theories of regulation which were examined in this study.

The transition component of the theory includes the following elements: commissioner and staff changes; new information based on research within the agency; and the influence of external factors, including the executive branch, Congress, the judiciary and the public. The consensus component of the theory reflects the view that policy-making requires compromises among commissioners' positions in order to reach a majority consensus.

The research concluded that the transition-consensus theory provides a credible framework for study of the decision-making process. However, further research is suggested before the theory is applied to other regulatory agencies.

The research concludes with several recommendations including the following: (1) governing statutes should more precisely define the issues and scope of intended regulations; (2) Congress and regulatory agencies should avoid policies which ordain a specific technology for achieving legislative goals; (3) policy decisions should rely on empirical research conducted on an ongoing basis by a policy study group within the agency; (4) agencies should limit the scope of their regulations to such matters as they can reasonably control.

GUIDING PRINCIPLES FOR MEDIA USE IN NATIONAL DEVELOPMENT

Order No. 8015926

SHWAEB, SULIMAN YOUSEF, PH.D. *The Ohio State University*, 1980. 254pp. Adviser: Professor I. Keith Tyler

The purpose of this study was to derive and validate a set of basic principles for mass media use in national development. These principles were derived from literature in the field of mass communication and development and from reports of experiments using mass media in developing nations.

To insure the validity of these principles, and to ensure their usefulness, a jury of experts in the field of mass communication and development reacted to them in terms of validity and importance. Then a generalized model, based on these principles, for media use in developing nations, was designed. The final step was to apply the model to Libya, the author's country, as an example of its usefulness.

The selection of the members of the validating jury was based on their contribution and experience in the field of mass communications and development. Specifically the selection was based on these criteria: (1) they were represented in the literature either by research reports or by authoritative accounts of development projects, (2) they had experience, either alone or in association with others, with mass media in developing countries, and (3) they had themselves been engaged in development projects in emerging nations.

A random sample was drawn from the original population of 75 persons who met the above mentioned criteria. This sample comprised sixteen experts to each of whom a list of 46 principles were mailed. Using a Lickert scale technique, these experts rated each principle on it's relative validity and on its relative importance. The responses were then analyzed by assigning weightings. An arbitrary cut-off point was chosen and as a result 13 principles did not qualify either in validity or in importance, or both.

The list included principles in the general planning stage such as the existance of media institution must preceed any media campaign, these institutions must be cooperative and media must be directly involved in development planning. The validated principles also included procedures for effective media use such as identified goals, relation of goals to audience, media use as integral part of planning process, media to fit levels of information of audience, media strategies in relation to local mores and habits, media and audience motivation, campaign period, campaign side effects, local participation, coordination between the various national development programs, media campaign and human resources, media audience relationship and group learning.

The validated principles also included procedures for media selection, such as media accessibility to the audience, media combinations, and media and interpersonal communication use. The list of the validated principles included in the nature of media content such as media content and audience's needs and concerns, messages consistency, message repetitions, messages in local idiom and vernacular and media messages and campaign objectives. The list also included procedures for research and evaluation such as pre-campaign research and pilot projects.

A generalized model for media use in developing nations was then designed based on these validated principles. The purpose here was to present an overall model that could be adapted to fit the differing situation among the developing nations.

The final step was to show the usefulness of the model when applied to a single nation, Libya. A long time plan for media use in Libya was developed in terms of the special characteristics of that country.

INFLUENCE OF AGE ON LEARNING FROM TELEVISION ADVERTISEMENTS

Order No. 8021515

STEPHENS, NANCY JANE, PH.D. *The University of Texas at Austin*, 1980. 218pp. Supervisor: Isabella C. M. Cunningham

The study first discussed the theory of communication and the theory of the influence of aging on learning and cognitive activity. Emphasis was given to situations in which the stimulus, or material to be learned, is paced or speeded. The theory supports the idea that the elderly do not perform as well in learning tasks and their difficulties are increased when material is presented rapidly or at a pace which they themselves cannot control. Communications theory supports the idea that learning the content of a persuasive message is essential to the ultimate success of the message.

An experiment was conducted which investigated the effects of age and length of commericals on measures of recall. The research methodology employed a two-factor experimental design with six cells and 18 to 21 subjects per cell. The age factor had three levels: young (20-29), middle (38-52), and elderly (59-75). The second factor, length of commercial, had two levels: 30 seconds and 25 seconds. The same five advertisements, all Clio award winners, were used at both length levels. The 30-second normal version of each commercial was time-compressed to produce a 25-second version. Time-compression speeds an advertisement while restoring proper pitch to the audio.

Six criterion variables were selected for investigation: unaided commercial recall, unaided product recall, unaided brand recall, total commerical recall, total brand recall and recall of sales points. The test advertisements all featured food products. Subjects were 119 residents of Austin, Texas. They initially provided media attitude and usage information, viewed five television advertisements and gave interest, persuasibility and familiarity ratings to each by means of a written questionnaire. Two days after the exposure, subjects provided recall data in a telephone interview.

Among the major findings are the following. Age exerts the greatest influence on recall measures, with elderly subjects remembering less than middle-aged or young subjects. Length of commercial exerted influence in only two of the recall criterion variables. Length and age interacted to produce significant effects of only one case, recall of sales points. Implications of results were discussed in terms of current theory in learning and aging and in terms of the needs of marketers and advertisers and study limitations were outlined.

THE EFFECTS OF SEX, AGE, AND SEX-ROLE ATTITUDES ON TELEVISION NEWSCASTER CREDIBILITY: AN EXPERIMENTAL STUDY

Order No. 8018498

STRICKLAND, VIRGINIA SUE, PH.D. *The University of Tennessee*, 1980. 137pp. Major Professor: Jerry R. Lynn

The purpose of this study was to determine whether credibility differs for male and female and young and mature television newscasters. The study also examined the influence of the viewer's sex, age, and sex-role attitudes on perceptions of credibility for male and female and young and mature newscasters.

A post-test only, comparative treatments laboratory research design was employed to test the hypotheses derived from source credibility, sex-role attitude, and television newscaster research. To control for possible bias from the content of the newscast message and personal traits of the newscasters, a pretest was given to a separate, but similar, group of 25 subjects. From the pretest, four messages, which were judged interesting or neutral, and eight newscasters, who were judged to be similar in attractiveness and professional speaking abilities, were selected for the experiment.

The experimental subjects were 92 students from The University of Tennessee Evening School who were randomized into four treatment groups according to sex and age. Each group was shown videocassette taped newscasts of either two young male, two mature male, two young female, or two mature female newscasters. The four newscast messages were identical for each treatment group.

The subjects noted their perceptions of newscaster credibility on a seven-interval, semantic differential scale. The message impact was measured on a five-interval Likert-type scale. Viewer sex-role attitudes were measured on a four interval Likert-type scale. The t-test of significance and multiple regression techniques were used to analyze the influence of the independent variables on the dependent variable, credibility.

Major findings were that there was no significant difference in credibility ratings between male and female newscasters or between young and mature newscasters. However, when the variables sex and age of the newscaster were perceived as significantly more credible than mature female and young male newscasters, but not young female newscasters.

In addition, there was no significant relationship between the sex, age, and sex-role attitudes of television viewers and credibility of male and female of young and mature newscasters. Secondary analysis showed that viewers did not perceive newscasters of the same sex or age as significantly more or less credible than other sex-age categories of newscasters, with the exception of young female viewers, who perceived mature male newscasters as significantly more credible than young male newscasters.

The study used a sample population of adult television viewers who were above average in education and generally professionally employed. Additional research is needed using a random sample of general television news audiences and target segments of these audiences. Newscaster delivery, articulateness, voice, diction, eye contact, appearance, and appeal also should be examined. Longitudinal studies on the acceptance of women, particularly mature women, as television newscasters are warrented. This study has practical application to television news directors and newscasters and contributes to existing research on the credibility of television newscasters.

SITCOM: A SURVEY AND FINDINGS OF ANALYSIS OF THE TELEVISION SITUATION COMEDY

Order No. 8925964

TAFLINGER, RICHARD FRANCIS, PH.D. *Washington State University*, 1980. 153pp. Chairman: Paul C. Wadleigh

Television is the major form of entertainment today, and the situation comedy is the major type of program made for television. Thus, television is an important part of American life. However, no one has described what appears on television without moralizing or philosophizing about its effects on the world outside the program. It is my purpose to fill this lack in the case of the situation comedy, by observing and examining a random sampling of programs over the period from 1950 to 1978, tracing its development and deriving a set of classifications and criteria for each classification by the application of two sets of principles, the neo-Aristotelian principles of drama, and five criteria for comedy.

The neo-Aristotelian principles I used for my study were action, character, thought, spectacle music, and diction. The elements of comedy were: (1) the beings carrying out the action are inherently human; (2) they behave in a mechanical manner; (3) there is an established set of societal norms; (4) the actions are incongruous to the norms; and (5) the action is perceived as harmless by the audience.

The trends in situation comedies since 1950 show a move toward a more liberal attitude about subjects of humor. The field of permissible subjects has been greatly widened.

The situation comedy can be divided into three types: the actcom, the domcom, and the dramedy, each type characterized by differences in their fundamental elements of action, character, and thought.

The actcom, or action comedy, has plots that are action-oriented; characters that are not complex, with few motivations shown and consistency and predictability of action and thought; no specific themes, the plots written for the purpose of provoking laughter and not to communicate ideas; and settings that are strictly backgrounds to the action.

The domcom, or domestic comedy, uses plots that are character-oriented and based on domestic crises; has characters that are complex with multiple and conflicting emotions, complex motivations, and the ability to learn and grow; themes based on intra- and interpersonal relationships, in particular those related to children growing up and maturing in a social world; and personalized settings.

The dramedy, or dramatic comedy, uses plots that are thought-oriented and examine the effects on characters when they are confronted with societal ills such as warfare or crime, or problems with which they are not equipped to cope. The characters are generally complex, with multiple and conflicting emotions, complex and mixed motivations, and a sense of self-reliant dependence on each other. There is always a theme, an attempt to communicate an idea, that explores a point of view about some subject. The settings are backgrounds specialized to the format of the program.

The plots in all three types of situation comedy provide three of the five basic criteria for humor: societal norms, incongruity, and the perception by the audience that the occurances are essentially harmless. Actcoms show physical actions that are incongruous with reality as perceived by society. Domcoms illustrate the effects on characters of behavior incongruous with the established norms of behavior. The dramedy holds up societal norms for examination by illustrating them in extreme cases.

The characters in all three types of situation comedy provide the final two criteria for humor: they are inherently human, and, for the most part, they react in a mechanical manner to stimulus.

A COMPARISON OF MEDIA FOR PUBLIC PARTICIPATION IN NATURAL ENVIRONMENTAL PLANNING

Order No. 8025798

WEBER, WILLIAM MATHEW, PH.D. *The University of Michigan*, 1980. 156pp. Chairman: Rachel Kaplan

Greater citizen involvement in environment policy making and planning presents a challenge to both government and private planning organizations. When visual environments are at issue, visual media provide a logical method of communicating between citizens and planners. But, while there is a growing array of media to choose from, there are few guidelines, or conclusive empirical findings to aid in media selection and use. This is particularly true for natural environments.

This research was an attempt to evaluate three types of visual media which have found application in various public participation settings. These media--color video, color slides and graphic imagery--were experimentally compared on the bases of viewer background characteristics, types of environments viewed and the nature of the evaluation task. Study participants, recruited on the basis of their interest in rivers, viewed river imagery which had been collected during documentation of possible additions to the federal Wild and Scenic Rivers Program. Participants were asked to rate and evaluate such aspects of the rivers as impact of human development, natural vegetation, wilderness quality, scenic beauty and deservingness of conservation.

For both the most natural and least natural of the experimental rivers, color slides produced the most favorable "naturalness" and "conservation priority" ratings. Graphic imagery, consisting of projected maps, sketches, aerial photographs and a satellite image, resulted in lower ratings than the slides, but appeared to stimulate more active involvement in the evaluation. The more abstract graphic imagery required longer viewing time than the more realistic slides.

Video tape did not produce conservation and naturalness ratings as high as the other two media tested. From this research it appears videotape may not be a good media choice for communications which seek to create a favorable impression of natural environments.

While finding no relation between participants' background and media response, there were some relationships between background and river evaluations. Participants judged as recreationally active or as politically involved in river conservation gave lower ratings for the "naturalness" and "conservation priority" of the most developed, agricultural stream than did persons who were not active or involved. Students were more favorable to the wilderness qualities of the most natural stream than were non-students. Older participants (over 40) were somewhat more accepting of human modification of the river corridors.

As a separate task in the study, all participants were asked to indicate their preferences for 20 slides showing oblique, aerial perspectives of river environments similar to the study rivers. A cluster analysis procedure, Smallest Space Analysis III, yielded three dimensions of preference: "Natural, Undisturbed", "Regrown, Moderately Disturbed", and "Agricultural, Disturbed." High or low responses to these dimensions were good predictors of the participant's rating of "naturalness" and "conservation priority" for each of the study rivers.

These findings suggest that preference, considered as a background characteristic, is an important determinant of how an individual will respond to natural environments. Preference assessment provides a generalized response to environmental features. This permits public input to be used more empirically in visual planning problems. Distinctions and classification of environmental features are made by the public rather than by relying on a classification predetermined by the planner or researcher.

THE RELATIONSHIP OF STIMULUS COMPLEXITY VARIABLES ON SELECTED "SESAME STREET" SEGMENTS TO CHILDREN'S ATTENTION TO AND RECALL OF CONTENTS

Order No. 8019500

WELCH, ALICIA J., PH.D. *University of Massachusetts*, 1980. 142pp.
Director: Professor Jennings Bryant

This study was designed to examine the influence of certain content-independent television programming characteristics on viewer attention and learning among preschoolers who viewed a half-hour sequence of "Sesame Street" segments. An observational learning theoretical sequence was utilized to describe the expected viewing-learning process.

The television programming characteristics consisted of visual complexity and authority complexity. These variables attempted to assess the number of differentiated phenomena on the visual and auditory tracks of the program. Forty-eight four and five year old children were exposed to the segments individually in an environment that contained toys and other sources of distraction. Each subject's visual attention to the television was recorded continuously by an observer in the next room viewing through a one-way window. Following exposure, each subject was asked a number of specific recall and recognition questions covering six of the program segments to assess learning. In addition, each subject was asked an open-ended question about each of the six segments.

It was expected that the complexity variables would be positively associated with viewer attention but negatively associated with learning performance. However, it was also expected that viewer attention would be positively associated with learning. Consequently, hypotheses were advanced that posited curvilinear relationships between the two complexity variables and learning, such that low to moderate levels of complexity would be positively linked to learning, but that moderate to high levels would be negatively linked to learning. It was further expected that information presented jointly on both audio and visual tracks would be learned more successfully than information presented on one track only. Finally, it was expected that attention would be positively associated with the length of response to open-ended recall questions.

Results indicated slight negative relationships between the complexity variables and attention. A strong negative relationship was found between visual complexity and recall. Attention was found to be positively associated only to recognition, while no significant relationship was found between attention and recall. However, recognition questions almost exclusively concerned visually presented information while recall questions tended to reflect auditorally presented information. No support was found for the anticipated curvilinear relationships, except for that between auditory complexity and nonverbal recall. However, the measurement procedure for auditory complexity was found to be sufficiently unreliable across different videotapes that these results appear questionable. Strong support was found for the hypotheses dealing with joint audio-visual presentation and recall. No relationship was found between attention and length of open-ended response.

On the basis of this study, it is possible to conclude that complex visual displays may be inappropriate for verbal learning purposes among children of this age group, and that visual attention may be related to the learning of visually presented information but not necessarily to the learning of auditorally presented information. Also, information presented on both channels will be learned better than information presented on one channel only. In addition, other variables are suggested as being relevant to the learning process of televised stimuli. These include auditory-visual congruence, concreteness of information, familiarity and humor.

THE USES AND EFFECTIVENESS OF VERTICAL COOPERATIVE ADVERTISING

Order No. 8014314

YOUNG, ROBERT FREEMAN, D.B.A. *Harvard University*, 1980. 338pp.

This thesis is a study of the uses and problems associated with vertical cooperative advertising. The research was conducted in two separate, although related, stages.

In the first section are a literature review and five clinical case studies related to cooperative advertising. Several problem areas common to the several firms studied, are developed in depth. In addition, an assessment is made of executives' opinions of how co-op works. A matrix of objectives for co-op is developed. Lastly, a series of dimensions is proposed which define those product/market situations wherein cooperative advertising should be a particularly effective part of the marketing mix.

The second section of the thesis is a more in-depth study of one of the problems drawn from the case studies. A focused discussion is developed regarding the differential effects upon consumers of the two "signatures" (store name and brand name) which are found in cooperatively-funded retail advertisements. Several hypotheses are proposed which relate to consumers' purchase intentions as they are influenced by both the store name in an advertisement and the perceived risk of the purchase.

A pilot-sized conjoint experiment is used to test the hypotheses and to assess respondents "cueing behavior." In the experiment, the several hypotheses regarding peoples' use of store names as "persuasive sources" were supported. For those products studied, the respondents appear to respond very positively to highly regarded stores, despite the presence of other factors such as brand loyalty, level of involvement, and brand ownership.

The several hypotheses which relate consumer's perceived risk and their tendency to respond more readily to store names were not substantiated.

In addition to hypotheses testing, a segmentation scheme is demonstrated which allows managers to identify store sensitive groups and brand sensitive groups for a particular product category. Along with this, interaction effects of brand names with store names as they affect purchase intention are identified.

Lastly, future research directions are suggested. A brief outline is presented for the further development of the tools used here. The intention is that such techniques are a potentially valuable new segmentation scheme.

THE DEVELOPMENT OF A METHOD FOR ANALYZING PERCEPTIONS OF NETWORK PRIME-TIME TELEVISION SERIES ACCORDING TO SELECTED DRAMATIC ELEMENTS, PROGRAM ATTRIBUTES AND AUDIENCE NEEDS

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ZIETZ, ELIZABETH SOLOMON, PH.D. *Temple University*, 1980. 207pp.

Previous work in television program perception has revealed a number of different characteristics integral to program preference. However, these studies have tended to focus on one particular program attribute and as such have lacked the ability to comment upon interrelationships between a number of different aspects of TV series. This study develops and utilizes a methodology capable of assessing a viewer's perceptions of and preference for elements of television programs on a number of different levels.

The elements included television program types, characters and plots, obtained from suggestions from previous studies and a theoretical framework developed within. In addition, program and character attributes were included to help explain perceptions of the elements. Along with the program attributes, a set of "functions" (culled from the "uses and gratifications" literature) was employed. Their inclusion was based on the premise that one's perceptions of and preference for program elements is influenced by the way in which those elements are seen as satisfying certain needs.

To incorporate all the elements and attributes, the technique of metric multidimensional scaling (MMDS) in conjunction with multiple regression analysis was employed. MMDS was used to produce a "cognitive map" representing the subjects' perceptions of the relationship between the elements and their preference for the elements. Character, program and function attributes were then placed within the map as vectors through the use of multiple regression.

Subjects were 316 university students. Although the complex design might bring up questions of the ability of the subjects to make judgments across concept domains, it is indeed shown that reliable and meaningful data can be obtained.

An examination of the "cognitive map" along with the regressed lines identifying the underlying factor analytic dimensions, revealed much about the perceptions of this group. Contrary to previous survey findings, program plots were not any more central to preference than were program types. Two distinct plot-type groupings were discovered, thus suggesting that certain plots seem to go best with certain types of programs. An objective analysis was offered of the patterns evolving from the interplay of the program elements and the character, program and function attributes. Program elements were found to be differentiated on a number of bases including: the degree to which they were seen as providing excitement, their perceived sophistication, their association with particular plots and their linkage with reality.

The results obtained indicate the potential of the use of this technique as an aid for television program producers and writers. For example, the student group used in this study should prefer an Adult-Oriented Situation Comedy with a Who Done It? plot and sophisticated, realistic characters.

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